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VLADIMIR HOROWITZ:
STUDENTS MUST HELP THEMSELVES (See P. 9)

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in Education

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Your Stage-Fright

George MacNabb

What TV Opera Needs

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Your Teacher

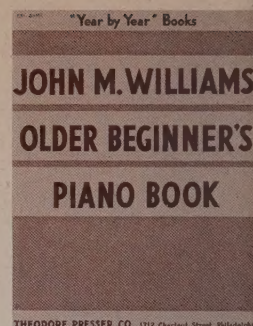
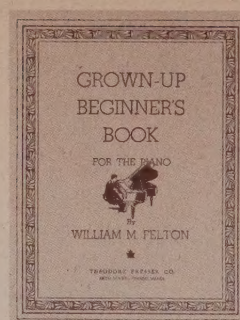
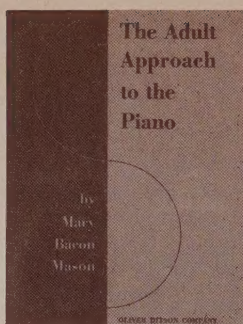
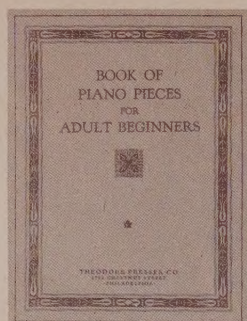
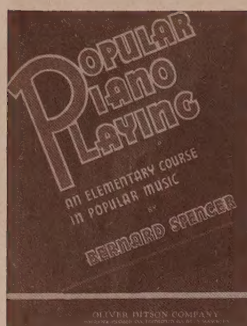
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THE WORLD OF

Music

The American premiere of a concerto in E-flat for two pianos by Felix Mendelssohn, will probably be given this season by the Dallas Symphony Orchestra, **Walter Hendl** conductor. Orazio Frunzi, Italian pianist on the faculty of Baylor University, "discovered" the score of the work in the Russian zone of Berlin. It had been hidden from the Nazis during the war.

NBC will present eight televised opera performances during the 1951-52 season. The series will begin in October, probably with "Pagliacci." (See "What TV Opera Needs," on Page 14 of this issue.)

The first production by any college or university of **Gian-Carlo Menotti's** "The Consul" was presented by the Drake University opera workshop on July 31.

A full-color sound film, "Music in Our School," is offered for free showing by the American Music Conference, 322 South Michigan Ave., Chicago 4, Ill. Reservations for showing the film may be made

by writing to the A.M.C. . . . The fourth annual **Ventnor (N. J.) Summer Music Festival** was held during August and featured concerts by Jeanne Mitchell, Luboshutz and Nemenoff, Kurt Baum and Ira Petina, and Menahem Pressler.

ThurLOW Lieurance, composer of *By the Waters of Minnetonka*, had an almost miraculous escape in the Kansas flood. As the waters rose about their home in Nehoska Falls, Ka., he and his wife Edna, who had accompanied him on his many concert tours, sought the upper floors. They were rescued by a government boat and conveyed 5 miles to higher ground from where they were taken by motor to Wichita.

The 22nd annual **Chicagoland Music Festival** was held at Soldier's Field, Chicago on August 25. Sponsored by the Chicago Tribune Charities, Inc., the festival included contests in various classifications, and attracted an immense audience.

COMPETITIONS (For details, write to sponsor listed)

- Four-part a cappella anthem. Prize and closing date not announced. Sponsor: Chapel Choir Conductors' Guild, c/o Ellis E. Snyder, Mees Conservatory, Capital University, Columbus 9, Ohio.
- Rome Prize Fellowships, \$3,000 for one year's study in Rome of classics and the fine arts. Closing date for 1952-53 scholarships, Jan. 1, 1952. American Academy, 101 Park Avenue, N. Y. C.
- Fulbright Scholarships for music study abroad, providing transportation, tuition and maintenance for one year. Closing date for 1952-53 scholarships, Oct. 15, 1951. Institute of International Education, 2 West 45th St., N. Y. C.
- Gershwin Memorial Contest, 15-minute orchestral work by an American composer under 30. Prize, \$1,000. Sponsor: B'nai B'rith Hillel Foundation, 165 W. 46th St., N. Y. C.
- Marian Anderson Scholarships for vocal study. Closing date not announced. Marian Anderson Scholarship Fund, c/o Miss Alys Anderson, 762 S. Martin St., Philadelphia 46, Pa.
- "The Friends of Harvey Gaul" 5th annual composition contest. Easter vocal solo or duet, prize \$300; composition for harp, prize \$200. Closing date, Dec. 1, 1951. Friends of Harvey Gaul Contest, Victor Saudek, chairman, 315 Shady Avenue, Pittsburgh 6, Pa.
- Chorus for male voices by an American composer. Prize, \$100. Closing date, Jan. 1, 1952. Mendelssohn Glee Club, 154 W. 18th St., N. Y. C.
- Purple Heart Songwriting Awards. Popular, standard or sacred songs. First prize, \$1000; second prize, \$500; four prizes of \$250 each. Closing date not announced. Order of the Purple Heart, 230 W. 54th St., N. Y. C.
- Sacred vocal solo, 5-10 minutes in length, with accompaniment of organ and one solo instrument. Prize, \$100. Closing date, Feb. 1, 1952. H. W. Gray Co. will publish winning work. Church of the Ascension, Secretary Anthem Competition, 12 W. 11th St., N. Y. C.



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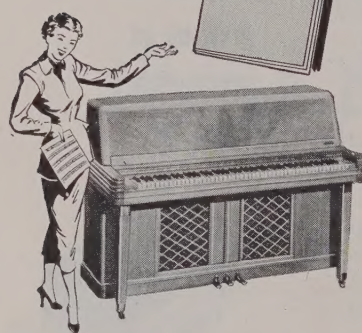
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the music magazine

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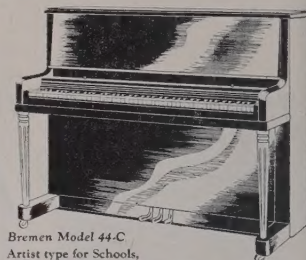
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LETTERS

TO THE EDITOR

agner Issue

Sir: The Wagner section in this month's ETUDE (July) is excellent. I hope that you plan to print similar sections on other composers.

Charles L. Anderson
Burlingame, Cal.

at least as much vocal music as piano, since more people have a larynx than a piano. In other words I thank you for your first step on the good way, but don't stop at the first timid step.

Eric Araguari
Rio de Janeiro, Brazil

Sir: I can truthfully say that I have never spent any happier hours than those spent with the ETUDE. As a young musician almost ready for college, I wish to thank you for the valuable aid I have received.

I wish to say something in return to many of the letters you receive. Many musicians seem to be very narrow-minded when they request more of this and less of that in the magazine. Surely a true musician should be interested in every phase of music.

Richard Fleming
Moweaqua, Ill.

Musical Handwriting

Sir: In connection with Miss J. McD. Clark's letter in your August issue, we may say that Mr. Archibald Jacob's book, "Musical Handwriting," is still in print, published by us, and can be had from us.

Lyle Dowling
Oxford University Press
114 Fifth Avenue, N. Y. C.

ETUDE Wrappers

Sir: I have a complaint. You always send the ETUDE wrapped in a paper. When you take the paper off it is always rolled up. That is very annoying because it won't stay flat. I'm sure readers would appreciate it if you would send the ETUDE flat instead of rolled up. Also, it would be nice if you would put some duets in that are more advanced.

H. Busenbark
Willcox, Arizona

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Musical Oddities

By NICOLAS SLONIMSKY

A PIANIST-COMPOSER played one of his compositions for a friend, and suddenly burst into tears. "What happened, why are you crying?" asked his friend. "Oh, nothing!" answered the musician. "I can't help crying when I hear beautiful music beautifully played."

At a musical party, a talkative bore spoke effusively about Schubert's Serenade: "This Serenade carries me away whenever I hear it." "Can anybody sing it?" asked the host hopefully.

BERLIOZ HAD a penchant for practical jokes, and enjoyed them hugely. At a concert he conducted in Paris on November 12, 1850, he programmed a piece by Pierre Ducre, dated 1679, which Berlioz said he had discovered in old archives. The piece was favorably received by the public and the press. The "Revue et Gazette Musicale de Paris" commented: "Berlioz had discovered a little archeological curiosity, a pastorate for voice with the accompaniment of two oboes and two bassoons by Pierre Ducre. It is rather pretty, with rather unusual modulations for its time." Well, no wonder the modulations were unusual, because the "archeological curiosity" was composed by Berlioz himself, and there was no such person as Pierre Ducre. In a letter to John Ella, the English writer on music, dated May 15, 1852, Berlioz tells the story of his little joke: "I was one evening at the Baron de M.'s—an intelligent and zealous friend of art—in company with an old classmate of mine at the Academy at Rome, the learned architect Duc . . . 'Suppose you write some trifle for my album,' said Duc to me. 'With pleasure,' I replied. I took

a sheet of paper, and drew some music-lines, between which appeared, in a short time, a four-part Andantino for the organ. I thought I discovered therein the character of a pastoral and simple piety, and at once it occurred to me to adapt words of a similar character to the composition." . . . The piece became a chorus of the shepherds which Berlioz conducted, crediting it to the synthetic Pierre Ducre, whose name Berlioz placed on the composition. "The singers exhibited at the rehearsal a lively satisfaction at this production," Berlioz writes, "and I was asked 'But where did you dig it up?' 'Dig up is the right word,' I said without hesitation 'It was discovered in a secret closet recently brought to light during the repairs of this chapel. As it was a parchment manuscript, and in the old notation, it has cost me a world of pains to decipher it.' The piece by Pierre Ducre was very well performed, and still better received. Criticisms, lavish with praise, appeared, congratulating me upon my discovery. One writer was exceedingly moved by the unhappy fate of the poor old master, whose creations had been concealed from the Parisians by 171 years of obscurity. 'No one has ever heard of him,' he wrote, 'and the Dictionnaire Biographique des Musiciens by Fetis, never once mentions him.' The following Sunday, Duc chanced to visit the home of a young and beautiful lady, who is extravagantly fond of ancient music, and holds in great contempt all modern compositions, when she knows the date of their appearance. Duc approached the lady with the question, 'Well, Madame, how were you pleased with our last concert?' 'Much as usual; part good and part bad,' she said. 'And the selection from Pierre Ducre?' 'Ah! That was mag-

ficent, admirable; that is music! Time has deprived it of one of its freshness. That was genuine melody—melody such as our modern composers seldom give us an opportunity of hearing. There is no danger, at least, that your Hector Berlioz will ever give us anything of similar quality.” Duc could not suppress a smile at this remark, and was imprudent enough to say: “And yet, Madame, it is precisely my Hector Berlioz who composed the *Farewell of the Shepherds*, in my very presence.” The beautiful admirer of the old masters bit her lips, and as Duc turned away, he heard her mumble: “Monsieur Berlioz is a most impertinent fellow!”

Mikhail Chekhov, the nephew of the famous Russian writer, Anton Chekhov, reports this conversation with Rachmaninoff. “Why do you conduct without a podium?” asked Chekhov. “Because I am so tall that on a podium I would look like an observation tower.” “How wonderful it is to be tall!” sighed Chekhov. “It is hideous!” exclaimed Rachmaninoff.

THE MOST PHENOMENAL voice was claimed by Charles Kellogg, a vaudeville actor billed as “California Nature Singer,” who died on September 3, 1949. According to his press agent, he was born with the throat of a bird, complete with a syrinx, or the half-rings of a songbird. In fact the British throat specialist, Sir Morell Mackenzie, who examined Kellogg, found that the half-rings in Kellogg’s throat were even more numerous than in most birds. Kellogg could produce sounds far beyond the range of the audible, up to 15,000 vibrations per second, nearly two octaves above the highest C of the piano. The skeptics who witnessed his performance of inaudible sounds, thought that perhaps Kellogg was not producing any sound at all, but measurements by scientific instruments indicated that he actually did sing higher than any bird. John Burroughs, the naturalist, testifies that he heard Kellogg carry on conversations with birds in the jungle of Haiti. Besides these accomplishments, Charles Kellogg could act as a fire extinguisher. He

demonstrated his ability in a broadcast from the University of California on September 6, 1926. A Bunsen burner was set up in a building on the Berkeley campus, and Kellogg let off a shrill note over the air. The flame in Berkeley went out. Kellogg repeated his demonstration in New York when he put out a flame through closed doors by just singing at it. At least, this was the story as it was reported by the newspapers of the day.

In a small German town, a band of street players broke the law by playing music on a Sunday. They were haled into court. The judge imposed a fine of ten marks on the violin player, and twenty-five marks on the bass fiddler. “This is unfair discrimination,” protested the bass player. “Why should I pay more?” “The bigger the fiddle, the greater the offense,” replied the judge.

TRYING TO CASH in on the popularity of Meyerbeer’s opera, “The Huguenots,” after its production in Paris in 1836, Henri Herz, the French pianist, sold to Maurice Schlesinger, the publisher, a “Fantasia on the Chorale from The Huguenots.” But when the piece was published, Schlesinger discovered that it had nothing to do with Meyerbeer’s opera. He became understandably incensed, and dispatched a thundering letter to Herz, with lithographed copies to the current journals of musical opinion. “Sir,” he wrote, “your piece is a miserable fabrication, wherefore I shall pursue you by every route to Paris and London, and wherever I may meet you, I shall proclaim you a rascally cheat, too base to resent an insult.” In those days, music publishers certainly spoke a vigorous language to their composers.

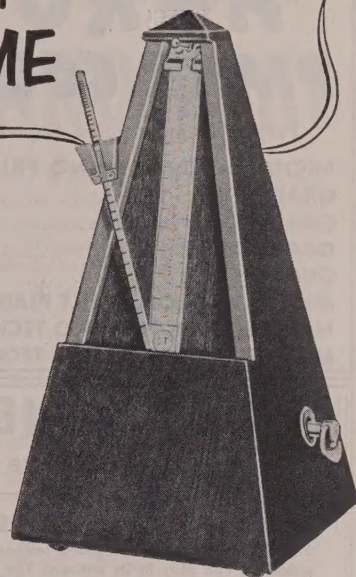
A jaded society matron went to the circus in search of strong sensations. She yawned through most of the three-ring show. The climactic event was given by a man with a fiddle who was shot out of a cannon and landed in the ring playing *The Flight of the Bumblebee*. The matron turned to her companion and said: “Not bad! But he will never be a Heifetz.”

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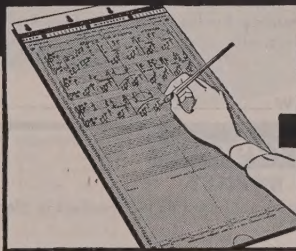
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NEW



By GEORGE GASCOYNE

Brahms: *Three Intermezzi, Op. 117*

Two Rhapsodies, Op. 79

Schubert: *Sonata in B-flat*

Valuable additions to the recording library are provided in these two discs of fine piano music as played by Wilhelm Kempff, German pianist-composer. The better of the two is perhaps the Schubert Sonata, but both records provide this outstanding keyboard artist with splendid opportunity to display his talents. (Brahms: One ten-inch disc; Schubert: one 12-inch disc.)

Schumann:

Etudes Symphoniques

Beethoven: *Sonata in A-flat, Op. 110*

Robert Casadesus, one of the truly great pianists of the present, has recorded two of the master works of piano literature. Columbia has done well to bring out these pieces as played by an artist of M. Casadesus' standing. (One LP disc.)

A Vienna State Opera Concert

Ljuba Welitch is heard to advantage in a number of operatic excerpts, some serious, some in a lighter mood. From grand opera are two selections from Tchaikovsky's "Pique Dame" and several dramatic excerpts from "The Masked Ball"; while the lighter fare includes numbers from "Gypsy Love," "The Merry Widow," "Die Zarewitsch," and "Die Dubarry." (London, one 12-inch disc.)

Wagner: *Tristan und Isolde*

What may no doubt be described as a truly outstanding event in the field of recorded music is the issuance by Urania Records of the complete performance of "Tristan und Isolde." This company seems to

be concentrating on complete recordings of operas, having previously released Strauss' "Der Rosenkavalier." Their present discs of "Tristan" are generally quite satisfactory. Many difficulties had to be overcome in the recording of such a gigantic work, but most of the problems were solved with credit to all concerned. The cast in the main is entirely adequate. Margarete Baumer is Isolde. Ludwig Suthaus is Tristan. Erna Westerberger is Brangäne, Gottlob Frick is King Marke, and Karl Wolfram is Kurvenal. The Gewandhaus Orchestra and the chorus of Mitteldeutsche Radfunk are important adjuncts—all conducted by Franz Konwitschny. (Urania Records, 5 LP discs.)

MacDowell: *Woodland Sketches*

John Kirkpatrick, American pianist, has recorded for Columbia the entire set of "Woodland Sketches" by Edward MacDowell. On the reverse side are selections from three other suites by the same composer. "Sea Pieces," "Fire-side Tales," and "New England Idyls." It is quite likely that this recording will acquaint many hearers with the fact that MacDowell wrote other pieces besides *To a Wild Rose* and *To a Water Lily*. Students and lovers of American music will welcome this valuable addition to their record libraries. (Columbia, one 12-inch disc.)

Haydn: *Concerto for Trumpet*

An interesting recording of an excellent piece of music. Haydn in this work utilized the possibilities of the trumpet to great advantage; and Helmut Wobitsch, who plays it with the Vienna State Orchestra directed by Anton Heiller, gives it a musicianly reading. (Haydn Society, one 12-inch disc.)

BOOKSHELF

By THOMAS FAULKNER

Musical Acoustics By Charles A. Culver

Dr. Culver's book on acoustics is a handy reference work. The best proof of this is that it is now appearing in its third edition. It explains the science of acoustics briskly, beginning with the simple sound wave of a tuning fork and ending with the complex problems of reproducing music by means of electronic instruments. All these matters are discussed in a straightforward style that does not unduly tax a layman's powers of comprehension.

In his chapter on musical pitch, Dr. Culver perpetuates a myth that lives on no matter how often it is refuted. "Since the time of the early master composers," he writes, "orchestral pitch has steadily risen until today the situation has become a serious one."

It is true that musical pitch has fluctuated over the years, but its direction has not always been upward. The pitch of the A above Middle C on a piano, today fixed by international agreement at 440 cycles per second, has been as low as 373 and as high as 567. The Halberstadt organ in Germany, built in 1361, sounded A-505. Schnitger's organ in Hamburg, built in 1638, sounded A-489.

The pitch at Covent Garden Opera is lower today than it was in 1879, when singers and orchestra performed to an A of 450 cycles. French standard pitch, on the other hand, has hardly changed since 1859, when the A was standardized at 435.

It is not true, as Dr. Culver maintains, that "the music written by Mozart, Handel, Beethoven and Haydn must be sung more than a semitone higher than it was originally written." Handel's own tuning-fork has been preserved, as has that used by the London Philharmonic during Haydn's guest appearances there. Handel's tuning fork sounded A-422.5; the Philharmonic's was A-423.3 in Haydn's time. Both are lower

than the pitch used today, but not by "more than a semitone."

The Philharmonic, incidentally, is an exception to Dr. Culver's statement that orchestral pitch has "steadily risen." Today the Philharmonic tunes to a 440 A; in 1845 its A was 455.

Dr. Culver's contention is that as a result of changes in pitch, when singing the works of Mozart, Handel, Beethoven and Haydn "vocalists experience difficulty in handling the high passages." The author cannot have consulted many vocalists before making this statement. It is true that Beethoven's voice parts, especially in the *Missa Solemnis* and the *Ninth Symphony*, are extremely taxing; but this is because they are awkwardly written for voices. Lowering the pitch a semitone would not relieve the gasping sopranos as they struggle for breath in the long phrases of the *Missa Solemnis*.

Handel and Haydn, on the other hand, are the delight of amateur vocalists. The perennial popularity of "The Messiah" is due in some measure to the fact that its solo and chorus parts can be negotiated by any competent church choir.

Mozart's "Magic Flute" is a final convincing demonstration that musical pitch cannot have altered appreciably since the 18th century. Those who maintain that the famous F's above high C in the "Queen of the Night" aria were actually E-flats according to the pitch used in Mozart's time are forgetting that Mozart went to the opposite extreme in Sarastro's music. Bassos today must strain for the low E-naturals of "In Diesen Heil'gen Hallen"; a lowering of pitch to aid the Queen of the Night would make Sarastro's part virtually unsingable. There is accordingly no reason to suppose that it was a great deal easier to sing F above high C in Mozart's time than it is today. A more logical supposition

Continued on Next Page

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(Continued from Page 7)

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Orchestral Music
By Laurence Gilman

The Oxford University Press has had the happy idea of reprinting the program notes which Lawrence Gilman wrote for the New York Philharmonic-Symphony and the Philadelphia Orchestra from 1921 until his death in 1939.

The musical works with which this volume is concerned are in the main familiar. They have been annotated and explained many times by many writers. Yet Gilman's notes remain unique. The stately elegance of his prose has not lost its charm with the passing years. The immense erudition which Gilman carried so jauntily made his writing authoritative but not ponderous.

Above all, Gilman had in large measure the ability to convey to readers his own great love of music and his zest for hearing it performed. Unlike many professional critics, who in time find concertgoing a tedious chore (Bernard Shaw called his stint as a music critic "soul-destroying sufferings"), Gilman looked forward to each new performance. His enthusiasm showed in every line he wrote.

Gilman's analyses of orchestra scores are not so detailed as those of Tovey and other annotators. But they are without a peer as expressions of the delight which a cultivated man took in hearing music.

Oxford University Press, \$6

The Ballad Tree
By Evelyn Kendrick Wells

It was a happy coincidence that the advent of paved highways and radio which put an end to the clannish isolation of Appalachian mountaineers coincided with an upsurge of interest in the songs the mountaineers sang. Before the authentic music of the ballad-singers could be submerged in a flood of Tin Pan Alley tunes, Cecil Sharp and other folksong collectors ranged the mountains with manuscript-pad and pencil, jotting down the songs which American pioneers brought

from England and Scotland.

Now Professor Wells, in an erudite and absorbing volume, traces 60 of the best-known ballads to their source in British history and folklore. Different versions of the same ballad are compared, especially in cases where the American version introduces local variations. (A hat in one English ballad becomes a "John B. Stetson" in the Kentucky hills.)

Professor Wells is Associate Professor of English at Wellesley College, and has studied our native ballads at first hand at the Pine Mountain Settlement School in Kentucky.

Ronald Press, \$4.50

Creative Harmony and Musicianship

By Howard A. Murphy and Edward J. Stringham

There is no lack of harmony textbooks in existing musical literature. Most of them, however, approach chords as abstract materials of musical speech. They are systematically classified, from the simple triad to such esoterica as the Neapolitan Sixth and minor ninth chords. Emphasis is on teaching the student a complete vocabulary of chords. Their relationship to actual music is treated somewhat casually.

In their new book, Messrs. Murphy and Stringham have adopted the commonsense plan of stressing chords in terms of actual music as written and performed. Instead of contenting themselves with the statement that the C Major triad consists of the notes C, E and G sounded together, the authors explain at length what the tonic triad is and how it operates in relation to the tonality of the piece as a whole.

The same plan is continued throughout, as more complex harmonic matters are discussed. The book is copiously illustrated with musical examples. It is a refreshing approach to the study of harmony, and should serve the useful purpose of presenting the subject to students as a matter of vital musical importance, rather than as a mass of dull statistical material which must somehow be committed to memory in order to pass a course.

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Students must help themselves

*There is no room for forced labor
in music; love of one's work is
of utmost importance.*



BY VLADIMIR HOROWITZ

MANY earnest young pianists of accredited training come before the public with strong, fleet fingers but with little of musical value to communicate. This unfortunate situation springs chiefly from an excessive externalism of approach.

The young student of today tends to over-specialize. He is a pianist—he concentrates on the piano. But this is illogical: The musician must express music. To be able to do this, he must initiate himself into an awareness of all the arts—literature, architecture, drama, symphony, chamber music, opera, ballet—in order to develop himself as a well-rounded communicative person.

Another cause for meagerness of communication is a reluctance to think for oneself. It seems an accepted practice to study interpretation from records and radio—too many records, too much radio! Consciously or unconsciously, the young performer copies what he hears. While it is valuable to gain a general musical background through mechanized music, it is harmful to study (and imitate) the actual interpretation of the piece you are working on. Copying someone else's expression stultifies your own.

A third cause of mediocre expression is lack of spontaneity. This often grows out of faulty study habits. It is quite possible to practice a composition *too much*! Once you have a general conception of a piece, work carefully

at its details, separately and in their immediate context. It is not necessary *always* to repeat the work all through. A piece can be practiced a hundred times and when it is taken to the stage it can sound simply like practicing the hundred-and-first time—that is all. It is not fresh.

In my own work, I play a new large-form composition all the way through to obtain an overall viewpoint of its meaning and structure; then I do not play it all through again until it is ready for public performance. I work at sections, passages, details; one movement today, another tomorrow. When I finally put it together, all sections are secure, yet the continuity remains undulled.

ASSUMING that the student has the basic mechanical ability and that he works carefully and without outside influences, he is certain to find his own techniques of expression. They may be good or bad—the chief thing is that they will be his own. He must absorb many arts to inspire him to give the best of himself; he must above all avoid clichés and imitations.

Besides educating himself in the arts, the young musician must come as close as possible to the life, attitudes, and philosophy of both himself and the composers he studies. In addition to learning facts from books, he must familiarize himself with all the composer's works, includ-

CONTINUED ON NEXT PAGE

STUDENTS MUST HELP THEMSELVES

ing those for other instruments. First-hand knowledge of the composer's general thought and style gives greater insight into the particular feeling of a given work.

Very often a piece of music is written at a moment of special emotional experience. It is a challenge to the performer to try to recapture this mood or feeling; he can best understand it in relation to a similar experience of his own. This, of course, presupposes some experience—which is precisely why the very young musician generally does better to postpone his public career until after he begins to learn something of life's realities and commences to mature.

For example, Beethoven suffered agonies from contemplating the spectre of impending deafness. Chopin had a stormy love affair. Most likely the young pianist enjoys perfect hearing and has not yet fallen too deeply in love. How, then, is he to recapture a faithful reflection of the moods of these composers?

The answer is that he must seek to enter imaginatively into the emotions of the composer by associating them with emotions of his own. You are not deaf—but, within the range of your experience, you have tasted moments of bitter despair. Draw on these experiences. Immerse yourself in the moods you must recreate.

When you have found your musical thought, try *any* technique to make it come to life. You will make many mistakes—no harm. Nothing is ever achieved unless mistakes are made, and corrected. If you have a definite feeling for a piece, experiment with your various interpretations. Try to find out how to project your feeling. Work it out from your own viewpoint; never copy other people, but be inspired by them.

It is the teacher's most important task to guide the student into just this finding of his own thought. Besides coaching mechanics, the teacher must lead his pupil to recognize his abilities, his limitations. There is no fixed way of accomplishing this; every student requires individual treatment according to his temperament and his needs. Whether the teacher works in terms of imagery, suggestion, Socratic questioning, discussion, the point is to give the student opportunity of expressing himself in his own way. A talented student's expression may not be correct. Never mind! His wrong expression may sometimes be better than the demonstration of the correct way by the teacher. The teacher does not tell an advanced pupil how to play a work; he leads him to think out his own playing. Thus the teacher can inculcate in the student the ability to distinguish between right and wrong expression and the aesthetic values of the effects. This is what teaching means!

The teacher should impress on the student the supreme importance of understanding his work and being responsible for it. The struggle for perfection is never-ending. There is no limit to perfection and no limit to ignorance. That is why we work.

The performer's interpretation of any piece must necessarily change with his own moods and feelings—cer-

tainly with his growth as a person and a musician. Nothing of individual artistic value can ever be completely realized in a fixed stereotyped fashion. Only the general pattern (and variations) can be set; the rest must come from the heart and the head of the performer as he plays.

THE student must also help himself. He must have the *ambition to strive for perfection*—not out of fear or for the hope of rewards, but because he longs to do so. Love of one's work is of utmost importance. There is no room for forced labor. Self-discipline and concentration are important. And if you are lucky enough to have an honest and responsible teacher, follow religiously the study habits he sets up.

It is my firm belief that long hours of practice are not so helpful as a few hours of intense and concentrated study. It is physically impossible to exercise your best powers, at highest level, for longer than two or three hours at a time. After that, stop; get away from study; refresh yourself with a walk or a book. Then go back to work. Under special conditions (in memorizing, or in clearing up purely mechanical problems) longer hours are sometimes necessary; interpretation, however, should always be approached with a fresh mind.

The student must be careful not to confuse *technique* with *mechanics*. Mechanics includes the ability to play slow, fast, and even chords, arpeggios, scales, octaves, trills, etc. which like a carpenter's tools are means to an end—important but *never* the end itself. Of course, the study and practice of mechanical skills is a never-ending process. Every artist is aware of his mechanical limitations and tries in every way possible to overcome them. Certain of these seem impossible for even the best to conquer, and should be worked on separately—and thoroughly.

Technique is the ability to project your own musical ideas through your instrument. It includes *everything* which makes possible the translation of musical thought into audible performance. Control and projection of emotion are a part of technique. The person who feels what he plays but allows this feeling to gallop away with him fails to control his projection, displays a lack of technique, and thus is an amateur not an artist. Technique means *savoir faire*—knowing how to do. It is easier to *control* an excess of something rather than to camouflage an insufficiency. *Technique* is not a part of musicianship, but its *result*. Stemming from study and experience, it executes, in a craftsmanlike way, the picture which musical thought creates. The true artist will, through enthusiasm, interpretation, wisdom, and technique, compensate for any sheerly mechanical short-comings which he may have.

The bridge between mechanics and technique is *balance*. If mechanical ability exceeds musical thought, it sticks out and suggests a meaningless performance. If emotion exceeds mechanical or technical ability to project it, exaggerated feeling sticks out and suggests sentimentality, flippancy, arrogance, and general unaesthetic effects. In a finished artistic performance, nothing is felt to be over-developed. It is better to have certain qualities less developed and to keep all on. (Continued on Page 57)



One way of overcoming stage-fright is that used by "Society of Timid Souls" in New York City. Comedienne at left performs to



audience which ignores her; listeners above heckle soprano by staring at her. After such antics, normal audiences are a relief.

By George McNabb

GET RID OF YOUR

Stage Fright

Most artists suffer untold agonies before every public appearance. Here are some reasons for these fears, with practical hints for overcoming them.

IT WOULD BE absurd to deny the fact that there is no one without some fear or worry in a more or less degree. The human organism is so sensitively constructed as to react immediately to any sign of danger, either by standing up to it and controlling and utilizing it, or by playing the coward and dodging and withdrawing from it. Angelo Patri says: "Education consists in being afraid at the right time," and adds: "Only fools are not afraid."

On the other hand, most fears and worries can be so grossly magnified that the possessor of them can become not only unhappy and miserable, but actually ill. Dr. T. A. Hatfield says: "If fears were abolished from modern life the work of the Psychotherapist would be nearly gone."

Every one who appears in public suffers, or has suffered, from what is commonly known as stage fright; and the paramount factor contributing to this condition is self-consciousness—"conscious of one's self as an object of the observation of others." To suffer from stage fright is hardly a healthy condition, and yet there are very few artists in any field who have escaped it entirely during some part of their career.

Rubinstein would pace up and down before a performance. Von Bülow would rub

his hands vigorously. Godowsky, to calm his nerves, would rip pieces of paper into small bits. Helen Hayes, the actress, confesses to terrific "first-night" agonies. Otis Skinner, when questioned at the height of his career by his daughter, Cornelia Otis Skinner, regarding the malady of stage fright and the length and method of its cure, replied that he did not know the answer since he had suffered from it for only fifty years.

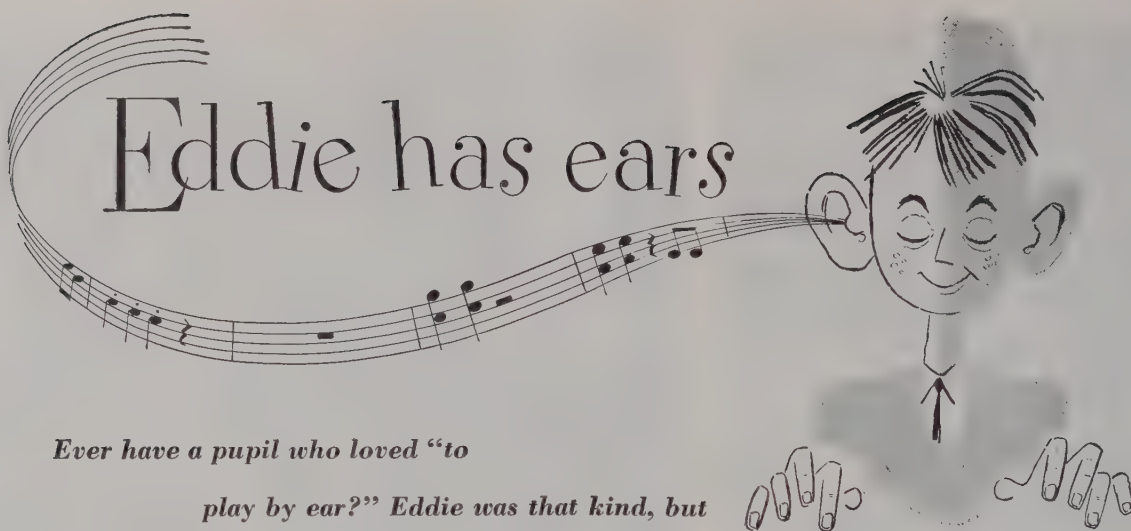
There are many immediate and underlying causes for this ailment known as stage fright.

Lack of Preparation. The most powerful weapon of defense in overcoming this dread malady and all its attendant fears is the right preparation. This demands intense concentration during every second of practice and study so that a concentration habit is developed; a habit so ingrained that it is automatic even in times of great stress

and strain. Psychologists claim that it is impossible to concentrate for longer than five to ten minutes at a time without extraneous thoughts. Therefore, it is necessary to discover the duration of your own powers of concentration and put forth a supreme effort to lengthen and strengthen them. The resultant confidence and control will decrease the stage fright proportionately, for obviously fear and worry shut out all this confidence.

When you are ill-prepared you find yourself relying on finger memory instead of on a background of intelligent, analytical study. In this case the mind may become blank, the ear cease to hear consecutively since it has not been trained to do so, and the fingers, by an occasional slip, lose their place and be unable to find the accustomed combinations and grooves.

If a composition is securely grounded in the subconscious (*Continued on Page 56*)



*Ever have a pupil who loved "to
play by ear?" Eddie was that kind, but
his teacher knew what to do about it.*

By CELIA SAUNDERS

EDDIE's ears annoy me. They are nice enough ears, shapely and close-fitting, but they don't know their place. They want to be not only "Eddie's ears," but "Eddie's everything"—hands, eyes, thought. And Eddie, gifted, easy-going, and mildly conceited, is willing to let them manage his affairs.

Eddie had come to me, a rather young emigré from a succession of confused and irritated piano teachers who (his mother told me) admitted that Eddie had considerable talent, "but" . . . she floundered over the exact nature of the "but," and then added a remark that made me suspicious. "—But I do hope you will always teach Eddie pieces he likes!"

Several of my own little flock had volunteered as advance press-agents. "You going to have Eddie for a pupil, Miss Saunders? Wow! You oughtta hear him! He can play anything! And fast, too!" Or further, "Eddie's only 'taken' for two years, and I've taken for four years, and I can't play like *him*!"—this last often accompanied by a reproachful glance that inferred, "Why can't you make me as good as Eddie?"

Eddie the Great came to his first lesson, affable, amused, a little impatient to show me his prowess and get it over with.

"What can you play for me, Eddie?" I asked.

"What would you like?" countered this ten-year-old prodigy imperturbably.

I blinked, hoping I had shown no surprise. "Haven't you brought any of your music along?"

"Don't need any!" he announced. "But I'll play *Clair de Lune*, the 'Moonlight' Sonata, and the Rach—Rachman-noff Praelud in Something-minor." As an afterthought he added, "Part of 'em, anyhow."

I sighed, fearing the worst.

Actually, it was not as disheartening as one might expect, though of course all one got out of the muddle of 9/8 time, the triple-figure, considerable speed, racket and audacity, was only a general impression of the piece—eight to ten measures of each, perhaps.

"Eddie," I said, as he left the "la-sol-DO!" of the Rachmaninoff dangling noisily, "Why don't you go on with that?"

"Oh, that's all I play," said Eddie, as if the rest were beneath his notice.

"Well, what about continuing with more of *Clair de Lune*, then?"

Eddie cleared his throat impressively enough for a little fellow. "IS there more?" It was a lofty pronouncement, not a question.

"Yes, you know there's more. I'd like to hear you do it."

"Oh well," Eddie's tone attempted a dismissal of the whole subject, "That's really all you need!"

Ah! So that's how he had figured things out!

I LOOKED at him curiously. Just a little boy, really,—the celluloid buttons on the notched hat-crown he had worn to the door, the ungainly heavy metal ring, and the grubbiness of his knuckles all indicated an age and stage of development. His unashamed display of half-knowledge of music did not indicate authentic genius. Why then, did all his associates surround him with a nimbus of glory? Why (as I had been told) were there always doting elders to exclaim, "Isn't Eddie's talent simply remarkable!" and little schoolmates to murmur, "Eddie!—GEE!"

"Eddie, suppose you read some music for me," I said, placing a book on the music rack.

Eddie waved it grandly away. "Oh, I don't need to read!" he assured me.

I tripped feebly over an ancient and obvious snare as I asked him, "How will you learn, then?"

Eddie had said his little piece often. I could see from the expansive motion of his hand that he had been over this scene many times before. Even his tone had the easy cadence of long practice. "Oh well, you see I just hafta *hear* a piece, . . . maybe once, maybe a coupla times—and then I've got it! BY EAR!" He paused, waiting for me to register amazement.
(Continued on Page 60)

The ORCHESTRA in EDUCATION

By Reginald Stewart

WE ARE ALL familiar with the tremendous increase in the demand for music education in our schools. We are familiar, too, with the change that has taken place in the minds of educators at large in respect to the place of music in the curriculum. Most of us are old enough to remember the formidable attitude taken by educators when the subject of music, as a regular part of the curriculum, was discussed.

"Music is all right for those who want to be specialists in the field," they would say, "but we are not trying to develop professional musicians."

Fortunately, we have progressed from those dismal days, and there is now enlightenment and understanding of the place music plays not only in the life of the musically gifted child, but in that of the average boy and girl who find in it the opportunity to express themselves. The ego is very real, and its development essential to happiness. Every child—talented or untalented—has the right to full and free opportunity to explore and develop his capacities in the field of music, to stir his creative activities and make him so responsive that he will cherish and seek to renew the fine feeling induced by music.

The ennobling effect of good music, the lasting impression upon the character and personality of participation in music making have been recognized widely. In the interpretation of music the place of the orchestra is paramount. The orchestra, through its comprehensive use of all instruments, speaks to the child. His imagination is kindled and developed by the great music he hears. His ambition is "some day" to play in an orchestra, and he begins the study of music with that aim in mind. The orchestra's incomparable way of developing team work and correct social attitudes in a modern world, geared to the work of others, has now been recognized at its true value by the educator and the parent, as well as by the youngster, himself.

However, much still remains to be done, especially here

in the East where too little attention has been given to the teaching of stringed instruments. For several years there has been a "vanishing" orchestra in the general program of the public schools. There are some areas in the country where the orchestral program has grown and become a fine, representative unit in the general music education program. However, there are many areas where the orchestra is practically unknown. It may be safely stated that this is due to two situations. First, the overemphasis on the band and underemphasis on the orchestra, and, second, the lack of well-trained instrumental teachers. While the disproportionate emphasis on the band may be justifiable on the ground that it increases gate receipts at football games and wins prizes at contests, it should be realized that its musical value is strictly limited, that it gives no opportunity to those who play the violin, viola, 'cello or bass and that opportunities, professional or otherwise, for participation after graduation from high school are almost non-existent.

THE OTHER factor limiting the growth of the orchestra is the lack of ability of the average instrumental teacher to promote a sound teaching program for orchestral instruments. There is a great scarcity of string teachers, prepared to do class instruction. The classroom approach is by far the most successful one for the beginning string student, just as it is for the young piano student. For a long time I had my doubts about this, but observation through the years has convinced me that, provided the instruments are well taught, enthusiastic, young string players can be developed just as easily as enthusiastic trumpet or clarinet players by an early introduction in the school classroom.

I find among some of my professional colleagues a surprising ignorance and intolerance concerning the teaching of beginners. Most of them, although fine performers, have never made an analytical study of teaching and are full of misconceptions and ill-conceived theories which are not only useless in developing all but the most talented person, but are downright prejudicial to the development of stringed instrument playing. Surprisingly few music teachers have studied pedagogy. They have acquired skill on an instrument or in voice mainly because they were talented and had studied with good professors. After their student period they began to teach without any experience or knowledge of teaching procedures. The results are, too often, disastrous to the student who is discouraged by the lack of proper understanding on the part of his teacher. Too often bored, when his imagination should have been kindled.

What is needed is a new emphasis in the public schools upon the teaching of stringed instruments and greater adequacy of teacher training, not only (Continued on Page 52)



REGINALD STEWART

is particularly well qualified to discuss "The Orchestra in Education," having had wide experience both as an educator and an orchestral conductor. At present director of the Peabody Conservatory and conductor of the Baltimore Symphony, he was formerly conductor of the Toronto Symphony and director of music at Toronto University. A native of Edinburgh, he made his debut as a concert pianist.



Vera Bryner, singing the title role in "Carmen," sings to unmoved Don José (David Poleri) during NBC opera telecast.

WHAT TV OPERA NEEDS

By PETER HERMAN ADLER As told to ROSE HEYLBUT

WHILE NO ONE can yet predict the exact course of the young romance between music and television, it seems likely that opera will develop the same relationship to video that symphonic music bears to radio.

The kind of opera best suited to TV is *not* grand opera, with its great masses of tone and of stage groupings. TV is an intimate medium. Everyone has not merely a front-row seat (which can be anywhere from 20 to 60 feet from the stage), but a position within six to eight feet of the proceedings.

This more intimate medium demands the more intimate form of what the French call *opéra comique*—which is not comic opera! Typical *opéras comiques* are "Carmen," "Madame Butterfly," "La Bohème," "Gi-

anni Schicchi," "The Old Maid and The Thief," "Die Fledermaus"—works which may or may not be gay, but which are characterized by more human plot values, fewer mass effects, and a more direct communication *through acting* as well as singing.

Televised opera needs people who are skilled in this form. Voices must, of course, be pleasing and well produced, but not necessarily enormous. The lyric tenor is more useful than the Heldentenor. Of equal importance with vocal ability is acting experience in the modern sense of eliminating stock gestures, and making motions and expressions convey plausible thought. TV needs singing-actors.

The singer requires no special vocal training for TV. If he sings well, he will

encounter no particular voice problems. There are no tricks. The same holds true for composers. There are no special TV requirements for opera. Forget TV and try to turn out good, well-knit acting—operas of intimate style.

Staging and stage training are different matters. The TV opera performer must sing-and-act exactly as he would in a small theatre. Adjust your volume to such a house. Avoid large gestures, and "mugging." Discipline the body to sharply-outlined exactness. Acting and singing should be so coordinated that the resulting whole looks convincing and not ridiculous at close range. The core of TV opera is nearness.

Just as the radio microphone is merciless in reflecting bad tone, the TV camera is merciless in registering insincerity. You can't get away with anything! Sincerity comes less from an inner yearning to do well than from a controlled ability to ex-

PETER HERMAN ADLER, a native of Czechoslovakia, conducted opera in Prague before

coming to this country in 1938. This fall he is again conducting NBC's operas on TV.



Vera Bryner and David Poleri (above) in final act of "Carmen" as seen by television cameras. Marion Bell (below), sings role of the heroine in Kurt Weill's opera, "Down in the Valley."



Looking more like a Hollywood director than an opera conductor, Peter Herman Adler (center, wearing headphones) supervises as technicians set up for a televised performance of Puccini's "Gianni Schicchi." Below is shown a scene from the actual performance, as it appeared on screens of television receivers.

ternalize your complete understanding of a part. This presupposes a thorough study of the part; also a mastery of stage deportment, discipline, and the techniques of coordinating singing with acting.

You learn coordination through practicing it under a competent teacher. It is also useful to observe good stage actors, screen actors, and those operatic actors who know how to act.

TV producers are often asked about the chances of a fine singer who is not dazzlingly beautiful. Don't worry about that. TV follows the stage in preferring all-around ability to Hollywood standards of "glamorized" pulchritude. Don't weaken yourself by trying to become lead-pencil slender. As on the stage, the romantic leads should be sufficiently good-looking to stimulate credibility, but devastating beauty isn't important. The greatest needs are for the magnetism of personality that projects

itself across footlights, appropriateness in looks and figure—and a mastery of the *opéra comique* style.

TV opera rehearsals fall into two separate sections. The first part might be carried on in any small theatre and has nothing to do with TV as such. Music and stage work are coached with special emphasis on finesse in phrasing and diction, so that the English text may come fully to life. The production staff works in the knowledge that cameras are coming (the floor plan is chalked out, distances between performers and scope of gestures are reduced to the most intimate size, etc.), but the performers themselves are not yet aware of anything but a small-scaled production.

After vocal and stage work are in good professional order, the second half of the rehearsal gets under way. This is conducted solely from the TV angle—the angle of the cameras. Here, (Continued on Page 63)



Don't Imitate Your Teacher

Vocal students often copy the mannerisms, rather than the virtues, of more experienced singers.

By JEROME HINES

Leading Basso, Metropolitan Opera Co.



THE DIFFICULTY about vocal problems is not their existence—every singer experiences some problem at some time—but the moment at which one discovers them.

There is only one correct way of singing, but many different methods of reaching it. Problems grow out of imperfect application of ideal methods. Each singer must find his own means of bridging the gap between his vocal needs and his ideal of singing, and his only criterion is what feels comfortable and sounds well. No method is good if it feels uneasy.

Unfortunately, you don't find the full answer in the studio. There, if you aren't up to par, you can either go home or be sent home. The full test comes on the stage where you have to sing come what may. You spend years in the studio building up a method that may either support you or fail you on the stage . . . you won't know till you get there. Hence, the wisest course is to work slowly, testing your vocal sensations at every step.

Failure is not necessarily due to the method itself or to the teacher who taught it. Singing on a stage is altogether different from singing in a studio. Acoustics are important; so is the orchestra and the very aspect of the house. And there is the consciousness of trying to succeed with an audience—which is the most deadly thing that can happen to a voice. The singer must base himself first on his vocal sensations and his own ideals of artistic integrity, thinking of audience reactions with the greatest possible respect, but only after he has satisfied himself.

Since problems can grow out of method, the vocal student should never imitate the sounds produced by other singers; the most easily imitated sounds are most likely the outstanding flaws in a voice. In speaking of methods I shall use the words German and Italian. When perfected, both are excellent—indeed, their correct application leads to the identical result of good singing. It's the business of understanding them that can cause trouble.

When a singer wishes brilliantly projected tone, he may find himself trying for the pinched, bright, forced production of certain Wagnerian singers. He will undoubtedly get a clear tone that can cut through an orchestra; he will also

get a muscular tightness that ultimately will harm the voice.

At the other extreme is the forcing of big, round tone in an imperfect application of the Italian method. This usually makes the voice dark and heavy, cutting out high overtones and spreading the sound. This forced type of heavier singing is the chief cause of what is called "post-nasal drip"—the unfortunate condition of the singer who is too hoarse to talk on the morning after a performance, has his throat examined, is told there is mucous on his vocal cords, and is diagnosed as a "case." He is probably nothing of the sort. What has actually happened is that the cords have been damaged and Nature has provided a healing bit of mucous to soothe them. Between the two extremes lie most of the problems which a singer must face.

An excellent cure for strained vocal cords (or even for colds) is the little *colonna d'aria* exercise: Hold the head loosely relaxed and rotate it slightly while, with a breathy, crooning sound and with the slightest possible vibration of the vocal cords above a whisper, sing a five-note scale in the middle voice, singing on the vowel "aw" preceded by M. The ease with which this can be carried through the full range is a good way of testing the condition of the voice. The healthy voice will do it effortlessly and without breathiness or breaking of tone. Oddly enough, people who have never sung can manage the exercise beautifully, their cords never having been damaged!

Again, sustaining this tiny sound through a full breath helps ease the cords and provides a good basis for the spinning of tone. Also, it tunes the vocal instrument, putting it in condition to respond to what the mind wants it to do.

But the best of cures is no substitute for the groundwork of good singing. The best path into good singing is to build the voice, at once, from its full normal volume, *not* from pianissimo tones. Singing softly takes more energy than singing with full normal tone; the air taken in is held by the diaphragmatic muscles and as you want sound, you release the muscles letting out the air. If you want full-volume (but never forced) tone, all the energy is released at once. If you want soft tone, you keep on holding (*Continued on Page 49*)

A NEBRASKA FARM WOMAN

Takes Piano Lessons

I BELIEVE most folks are keenly interested in hearing or reading about actual experiences of others, especially those concerning hobbies or new interests in life, and more so if those folks have passed the peak of their careers, and find they need something more to give them a continued zest for living.

I know I enjoy hearing about such experiences, so I thought that readers of ETUDE might enjoy learning about mine. For I have really found a new zest for living, or in other words, a hobby, and it's music. As far back as I can remember, I was always interested in anything pertaining to music, and always hoped that some day I would be able to play simple melodies on the piano, at least fairly well. Now after all these years, I've started to make my dreams come true.

I had taken piano lessons spasmodically since I was fifteen, but only a few at a time; then there would be years of hardly touching the piano, but always there was that longing to be able to play well. Something else always came up to delay me. Many times it was financial reasons, or when I had found a good teacher, she would eventually move away.

Now I have found one who is not only a really good teacher, but a source of joy and inspiration. I never before realized there could be so much enjoyment and comfort in the study of music.

When I first decided to take up music again, I tried practicing on my old pieces and on new ones of that grade. I hunted through all my old copies of ETUDE, making a list of all the pieces in my range, and then tried to work on them. I did not seem to gain anything; something seemed lacking. I was developing bad technique, and there were so many things I did not see or know what to do with.

So ONE day I made a list of questions on some of my pieces that I had trouble with and took them to my little country town's only piano instructor, a Sister of the O.S.F. at the Parochial school. She was so helpful and took such a genuine interest in my clumsy attempts at playing, that I decided I would quit this doodling around in music and get right down to studying piano in earnest, if she would take me on as a regular student.

I was accepted, and a new interest in life began. (By the way, I wonder if the public in general appreciates the wonderful work these Sisters have done and still are doing, in instilling the love and appreciation of good music in each generation, also the vast numbers of fine musicians who were given their training by these same untiring Sisters.)

I am a farmer's wife with grown-up children, so now I have some time to devote to other things besides work. I think I'd squeeze in a few minutes a day though on my hobby even if I were busy as a bee.

At first I was afraid I couldn't find enough time to spend on a regular lesson assignment, but I was surprised to dis-

Don't read this article unless you're willing to be convinced that it's never too late to learn.

ANONYMOUS

cover that if you really want to do anything, you will manage some way. As we grow older, I think we either get too fussy and spend too much time on unimportant things, such as trying to keep all the pots and kettles polished to the nth degree, or dusting the whole house every day, or we loiter from one chore to another. We all know how youngsters can snap into their tasks if they know they can go out to play as soon as they are done, when other times it takes them much longer.

I know that if I go right to work on my routine tasks and not fuss too much about them, I'll have some spare time which I can use on my music, so I tackle my work without delay. I've learned to cut corners too. Laying newspapers on the floor before going out to carry in the water and fuel, helps keep my floors clean in muddy weather, which, in turn, saves time spent in wiping them up.

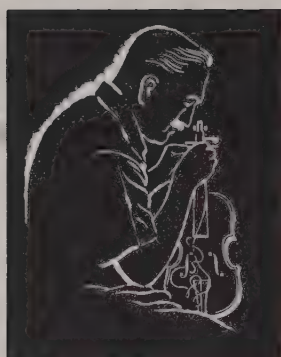
I do not dust every day either; I admit one could write his name in the dust on some of my furniture at times, but I will know that I made good use of my leisure time if I am able to play some of my favorite melodies, or when I am helping some other music-hungry adults to play theirs.

We farm women do have more leisure time than our mothers did, thanks to the R.E.A., which has brought electricity, with all its labor-saving appliances, to so many farm homes. Most of my neighbors have hobbies of some sort, although they may not call them such. One dear old lady does a great deal of crocheting; she has doilies and pot holders galore and gives lots of them away. Another enjoys club work and belongs to several women's clubs. Another likes to go places and visit. It's all a matter of knowing what you really like to do, and then cutting out the things that are not so important to you. I know it's music for me so I cut out the unimportant things as much as I can.

I don't know who the author of the following verse is, but it fits in very well with my theory of taking time out for my hobby.

"If your nose is close to the grindstone rough,
And you hold it down there long enough,
In time you'll say there's no such thing
As brooks that babble and birds that sing.
These three will all your world compose—
Just you, the stone, and your worn old nose."

(Continued on Page 53)



the MAN *behind* the FIDDLER

He couldn't play the violin but his love for the instrument impelled him to become a violin maker instead.

By W. GRADY BOX

THIS is the story of a boy who wanted to be a violin player but who turned out to be an expert violin maker, instead. The boy, now J. H. Stamps of Fort Worth, Texas, used to sit with the family gathered around the fireplace on a winter's evening and listen to his half-brother playing the fiddle. His mother would pop a batch of corn, or dish up a pan of native pecans from the gunnysack in the storeroom, and they would stuff themselves and listen to the music. When the fiddler got hungry, young Stamps would attempt to take over. But the fiddle in his hands made sad, squawky noises. The family would laugh and say that his stubby fingers were better suited for picking cotton.

Mr. Stamps looks upon his early fiddle playing efforts quite philosophically. Apparently he was not destined to be a violin player. He was, to all appearances, a normally healthy lad, but he could not stand the strain of practicing. "My music made me sick," he recalls. "My ears just wouldn't tolerate poor tone, even as a kid."

When Stamps grew up and took on family responsibilities, his love for fiddles by no means lessened. He read about them on off time from his bread-winning job in the Railway Mail Service, listened to fiddle players, good, bad and indifferent, and built up pressure on the subject generally. Finally, he had to do something about it. He had to play one or build one. Having tried the former, he decided to try the latter, and set about the project with a few hand-tools and several hunks of wood.

Thirty-seven blisters and six months later, he came up with something that resembled a fiddle. It looked pretty good to the embryo maker, but the real test came when a musician offered to put it through its paces for him. And it played . . . better than some. In fact, it must have sounded very well, for after he had played a while, the musician stopped and offered to buy the instrument for \$150.

About this time Stamps came upon a book titled, "Violin Making As It Was, and Is," by Ed. Heron-Allen and this inoculated the young worker with a much needed shot of technical data. Heron-Allen's book, perhaps the most comprehensive ever written on violin-making, contained blue prints of famous violins and much information on details of

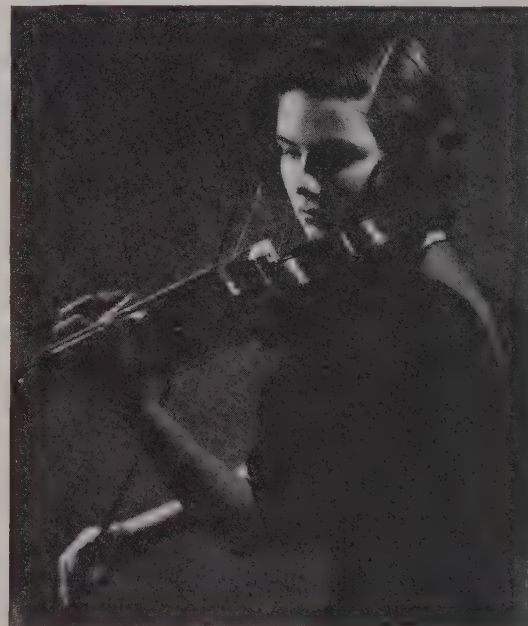
their construction.

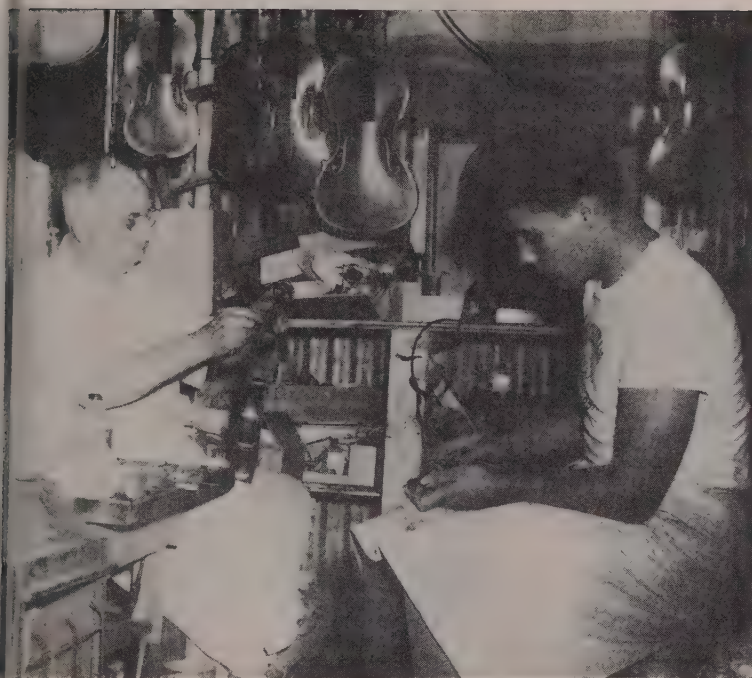
By reading the book, Stamps found out about wood, too; he learned that there was some wood which was a great deal better than old sawmill logs. For the tops and backs of his instruments he bought the best Englemann spruce and curly-flame maple stock available. Purfling strips, willow for lining, maple for ribs, ebony for fingerboard, and a pair of calipers completed his buying spree.

After another six months of tedious and painstaking efforts, the result was gratifying but not entirely satisfying.

Several fiddles had already been built, and he was doing some repair work on ailing instruments when a master violin craftsman from England strayed into the community. He was out of cash and ready to go to work. By the time he was ready to drift on again, Stamps had learned all he knew, and

Lurames Reynolds Michels won Juilliard scholarship with this Stamps violin.





Robert Pate, who does odd jobs around Stamps' violin shop when not attending high school, sharpens knife as Stamps adjusts an instrument.



Loid Tennison adjusts clamp on fingerboard of a viola, while brother William Tennison puts finishing touches on scroll-end of new violin.

the fiddles that now came to life by his hand had fine workmanship and full round tones.

People heard about the quality of Stamps' violins and presently the demand was exceeding his limited output. Artists and schools about the territory began sending him instruments for repair. He hired help, but most of it was unsatisfactory. One fellow decided to improve bows by lengthening them. His contribution to posterity was discovered when it was found that the bows wouldn't fit violin cases by two inches. Another amateur experimenter varied thicknesses in backs and tops according to a dream he had, resulting in loss of time and material for the shop, also his own job. Some said the boss was fussy. He demanded that every step be made according to blueprints and nothing by guess. Tolerance of error was driven down to less than 1/64th of an inch. Calipers and blueprints became the most popular items in the shop.

Referring to the small army of would-be craftsmen that he has hired and fired in his years of violin making, Mr. Stamps quotes a Bible verse: "Many are called, but few are chosen." It's hard to convince the boys that I'm not in business for money only." Among all the workers he ever has had, William and Loid Tennison, two brothers who have worked full time in the Stamps Shop for three and five years respectively, are probably the farthest along towards becoming top-notch violin makers. "These boys will inherit my business someday, if they stick with me," he states.

After 40 years of making violins and 73 years of living, Mr. Stamps is still actively engaged in the craft he loves. During that time he feels he has had his share of personal triumphs. The climax of these perhaps was a fellowship won at the Julliard School of Music by Lurames Reynolds Michels using a Stamps violin.

Other Stamps instruments are played by these professionals:

Mr. Preston Stedman, teacher of strings and director of orchestra at Sul Ross College, Alpine, Texas. Stamps violin.

Dr. R. L. Barron, Department of Music, La Junta College, La Junta, Colorado. Stamps violin and viola. His wife also plays a Stamps violin.

Dr. George Morey, Department of Music, North Texas State College, Denton, Texas. Stamps violin.

Miss Elizabeth Anne Haesly, Master's Degree from Eastman School of Music, Rochester, N. Y. and now in the Department of Music of Baylor University, Waco, Texas. Stamps viola and violin.

Mr. Brooks Morris, Assistant Professor of Violin, Texas Christian University, Fort Worth, Texas. Stamps violin.

Mr. E. Clyde Whitlock, Assistant Professor of Violin, Texas Christian University, Fort Worth, Texas. Stamps viola.

Mr. Kenneth Pitts, teacher at The Fort Worth Conservatory of Music. Stamps viola and violin.

Mr. David Montgomery, 10848 Strathmore Dr., Los Angeles 24, Calif., professional. Stamps violin and viola.

Miss Elizabeth Hannaman, 5603 Bell Ave., Dallas, Texas, plays a Stamps violin in the Dallas Symphony.

Between two and three hundred violins and violas have been built in the Stamps Shop since the romance of making violins took him by the scruff of the neck. The large volume of violin repair work he does, and the exhaustively slow handwork necessary to make a violin he is willing to label with his name have kept the number low. Production line methods have never tempted him.

It has been said that behind every great man there is a great woman, "But," says Stamps, "I'm the man behind the fiddler."

THE END

Broadcasting a Student Workshop

Why not sponsor a series of student broadcasts on your local radio station? If carefully planned and executed, they will bring gratifying results for all concerned.

By **JEROME L. OPPEL**

Program Director, Station KOGT, Orange, Texas

IN ANY TOWN where there is a radio station, private music teachers by coöperating with the local station can pioneer in the cause of good music—and, incidentally, demonstrate their students' progress to a far wider audience than that of the yearly student recital.

Teachers can do this by broadcasting a student recital program, or, as we call it here at Station KOGT, a "student workshop."

Everyone benefits from the student workshop broadcasts. The station is proud to offer a home-talent program. The teacher gains prestige and becomes better known, which in turn brings more pupils to the teacher's studio. Students gain in poise and experience from the novel experience of performing before a microphone. Also they love to tell their friends to "tune in and hear me play tonight." And parents are delighted to have first-hand evidence of their children's progress in music.

Organizing a workshop broadcast is simple. The first step is to secure the coöperation of all local music teachers, since your local station is apt to be more interested in broadcasting the student workshop if several teachers are represented than in featuring the students of a single teacher.

If there is an active local chapter of the Music Teachers National Association or other teachers' organization, it would be a good idea to discuss the workshop project at a meeting of the association. At this time a radio committee could be appointed to

work out details of the broadcasts. Care should be taken to appoint a committee chairman who has sufficient tact and diplomacy to cope with the inevitable personality clashes and differences of opinion that are bound to occur in a group undertaking of this sort.

The chairman should next contact the local radio station. If the station is a large one, it may boast a musical director; otherwise the program director is the man to see. Usually you will find the program director coöperative and willing to broadcast the student workshop as a "public service feature." Sometimes the local music dealer, or other organizations, wish to sponsor the student workshop broadcasts.

In choosing a time for the broadcasts, select an early evening hour if possible. When pupils of two or more teachers are presented on the same program, it should be of half an hour's duration. If students of only one teacher appear on each broadcast, a 15-minute segment is preferable.

The next problem is to work out the programs. Here the teacher should strive for balance and variety, and should endeavor to make as good a showing as possible. Present only pupils who are ready for performance, even at the risk of hurting the feelings of others. Remember that a radio broadcast is at rather a more professional level than the average student recital.

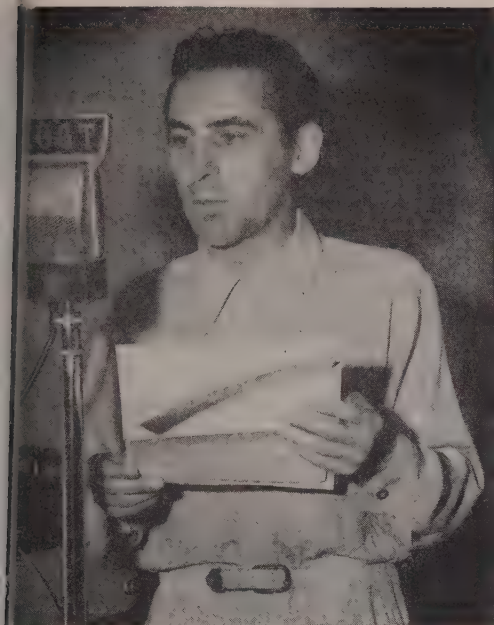
Once you have decided on a program, the measure of your success in presenting it is

how smoothly it goes on the air. To assure the best possible results and give each program a professional touch, a dress rehearsal should be held. Let your students become acquainted with the mechanics of broadcasting. Time each number carefully, and time the script. If tape recording equipment is available, record the whole broadcast on tape and then play it back. You'll be amazed at how mercilessly the recording will expose weak spots in the performance.

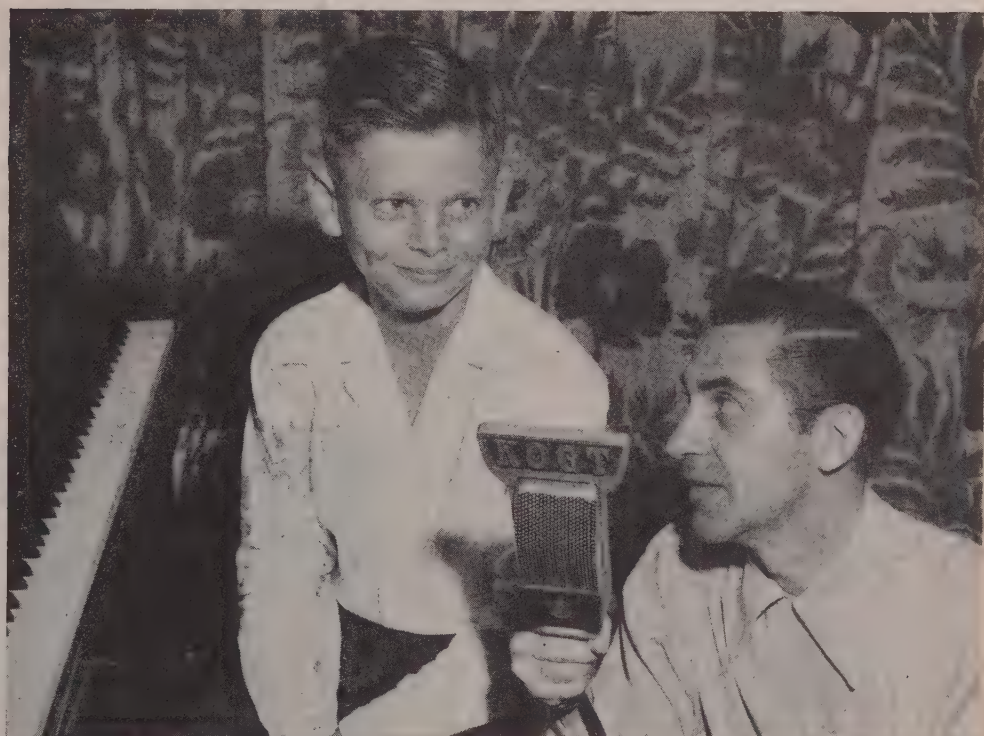
When the time comes for the actual broadcast, don't rush in at the last minute and expect to give a performance that will reflect credit on you, your pupils or the station. Instead, make it a point to be in the studio at least 15 minutes before broadcast time. Don't expect to have a polished performance if the script is hastily scribbled in pencil. Buy, beg or borrow a typewriter and make a legible script for the announcer. Indicate pronunciation of composers' and students' names if these are likely to cause trouble.

Remember that the announcer is a busy man. Your broadcast is only one of many which he will handle during the day. Give him all the help you can. Your broadcast will be smoother if you do. If the announcer for the workshop series offers suggestions for making the programs more effective, you will be wise to heed his advice. Unless you have done a great deal of broadcasting, it is likely that the announcer is more experienced in radio than you are.

During the actual broadcast, strive for



Another session of the Student Workshop goes on the air at Station KOGT, Orange, Texas. Program director Jerome Oppel is in the announcer's spot for this performance.



Oppel uses "candid microphone" technique to give the broadcast an informal atmosphere. Above, he interviews Bill Livingston. Below, on the air, are Joyce and Joelle Smith, daughters of Mrs. Clayton Smith, Orange teacher.

an atmosphere of ease and informality. At KOGT we have had good results in using the interview technique for this purpose. We introduce students, then ask their age, their hobbies or special interests, whether they plan to take up music as a career, and so forth. Then we ask them to announce the number they are going to play, and to tell us something about the composer. All this tends to create a relaxed, friendly atmosphere and to relieve the strain which generally accompanies a performance on the air.

In order to keep the student Workshop broadcasts from being too much of a burden on any one person, the chairman of the radio committee should put a different teacher in charge of each program. The teacher should be responsible for preparing the script, timing the program and seeing that it moves along smoothly with a minimum of "dead air"—that is, long, uncomfortable pauses when no sound is coming from the transmitter. (Perhaps you have heard the story of the announcer on a small station who asked the listening audience to honor a prominent citizen, lately deceased, by observing one minute of respectful silence. The engineer who was monitoring the show happened to tune in just then, heard what he thought was "dead air" and hastily slapped on the turntable a recording of "Flat-Foot Floogie." The story may or may not be true, but in any case

we in radio don't like to have dead air if we can help it.)

An effective way to open a student workshop broadcast is to introduce the teacher, giving a short resume of the teacher's career and musical background. The announcer and teacher can then discuss music and pupils in general before gradually working into the day's program. This serves the useful purpose of introducing the teacher to a wide listening audience, and also gives listeners new insight into the aims and purposes of music study.

With careful planning and coöperation on all sides, a series of student workshop broadcasts can bring gratifying results for the radio station, the teachers and their participating students. From our experience at KOGT, I would say that music teachers are willing and eager to coöperate on such a project. We for our part have found it makes an unusual series of broadcasts, high in listener interest. Why not try it out in your own community?

THE END



The Accompanist Sets the Mood

*Although all good accompanists must be good pianists,
not every good pianist can be a good accompanist*

By GEORGE REEVES

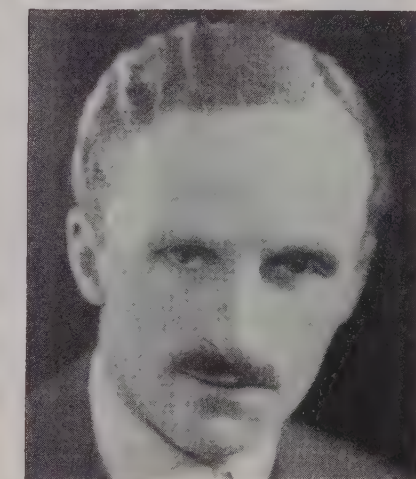
THE ACCOMPANIST is not a disappointed soloist. He is a quite unfrazustrated musician, born with certain abilities which lure him into the ensemble field as surely as a different set of abilities lures another artist to the violin. He is an accompanist because he wants to be.

In his book, "The Unashamed Accompanist," my eminent colleague Gerald Moore gives the opinion that accompanying can be mastered by sheer hard work. I differ with him strenuously and if ever I write a book, a large section of it will be devoted to the view that accompanying requires talents of its own. Hard work is obligatory, but it can't do the job alone.

Every pianist is, or should be, a master of his instrument and a thorough musician. The good accompanist is marked out by certain other qualities. He should have a perfect ear and a perfect sense of rhythm. He should be able to read, and to transpose at sight or by ear. He finds a stimulus in working with others. He should know languages. And he should possess that quickness and flexibility of temperament which allow him to adjust to the needs (also to the emergencies) of many different performers.

The student with a feeling for accompanying should early learn to distinguish between the demands of vocal and instrumental work. The successful vocal accompanist loves singing enough to put himself through a study of tone production, breath control, phrasing, the support of a vocal line—all the possibilities and the limitations of the human voice. Such study is not a grim ordeal to him; he enjoys it. He also enjoys learning languages, not only to know what the songs are about, but because he likes that sort of thing.

The instrumental accompanist is the one with a special love for orchestral tone, its



One of the most distinguished accompanists of today, George Reeves made his debut in London, has since concertized widely.

quality, its blendings. While these natural predilections are important, they should not be overdone at the start. The ideal situation is to be able to accompany anything. Until the youngster has found his niche, he does well to gain experience in both fields.

Whichever he chooses, he must make himself into a pretty good solo pianist, and a very good ensemble player. The secret of ensemble playing is a flexible ability to give and take.

An average month in the successful accompanist's life may bring him to the stage in five recitals by different singers, all of whom may use the same song. All will sing it differently. It is not the business of the accompanist to push singer number two into singing it like number one. Neither must he try to show how much he knows by correcting the mistakes of numbers three, four, and five. He has got to follow each singer in his or her own way, lending his

best support (even if he doesn't at all agree), breathing with the singer, so to speak, and forgetting every other performance of the song in order to bring life to the one in hand. To do this requires a fair elasticity of spirit.

The purely pianistic qualities of the accompanist root in nuancing rather than in virtuosity. Naturally, he must have a sound and adequate technique; but he need not spend his spare time practicing the Brahms-Paganini Variations!

What he needs to cultivate is the ability to play as orchestrally as possible, getting away from any percussiveness of piano tone. If he plays for a singer, his own tone must sing. If he plays for an instrumentalist, he must adjust his tone to that of the instrumentalist with a view to the organic unity of the ensemble. The ordinary pianist would hardly think of playing a *legato* phrase the same way a violinist would, but the accompanist who plays that same phrase with a violinist has got to do just this.

The acquisition of orchestral playing demands a good ear (pre-supposing the good inner ear that shows you what you want), a certain amount of imitativeness, a command of free relaxation at the keyboard, and a fine singing tone.

Song, and singing tone form the basis of all music. One of the reasons for Toscanini's extraordinary effectiveness is that he gets his orchestra to sing. Kreisler's violin sings melodies more beautifully than most vocalists.

To develop fine singing tone, it is advisable to work at *legato* and *sostenuto* playing. To develop an orchestral quality, it is good to work at Beethoven Sonatas which are often so markedly orchestral in character as to be scarcely pianistic. I am thinking of certain passages in the final movement of the *Appassionata* which do not lie "under the fingers" and which yield orchestral effects.

Another important element in the technique of accompanying is the ability to command a great variety of dynamics. It often happens that at a performance, a singer (either with or without reason) produces different effects from those of the rehearsal room. The accompanist may suddenly be faced with an unexpected volume of tone—with a sudden diminishing. Then he must be able, not only in his mind but with his playing fingers, to adjust and follow, scaling his *crescendi* so as not to drown out his partner, reducing his volume without (Continued on Page 52)

CHOIRS that sing in public should so sing that the people who listen hear music in all its parts, hear all the pitches and all of the time values; hear the beauty of the individual voices; hear the recreation of the mood that the composer felt when he created the music; hear and feel the meaning and the feeling of the text, and, at the same time, understand the text.

In these articles during the coming months, we wish to find the way of helping the individual singer, the choir master, and the choir singer who may read these articles to make people understand what the text is that he is singing. We must take for granted that the time values, the pitches, and the intervals are all correct and are all part of a forward moving rhythm. Enunciation and clarity of text must not be studied until these are established, as they are prerequisites to the study of good diction. They are prerequisites in every number that is sung.

A great, almost insurmountable, difficulty faces the average individual when he tries to sing. That difficulty arises from the fact that he has thought of our language as a language made up of letters and not a language made up of sounds. Any individual who is fortunate enough to have been taught spelling phonetically in the public schools has an advantage over those of us who have been taught to spell by letters. Some splendid authorities on music, when they attempt to give instructions to singers, are confused, and in their instructions they speak or write about the letter when the letter can have many different sounds. Last year one of our authorities put out a pamphlet which was sent to all the teachers of public school music in the United States. In this pamphlet he made the statement that the vowels were a, e, i, o, and u. Rather, he should have said that the vowel letters from which all vowels are formed are a, e, i, o, and u.

The letter "a" can be sounded as in faith, care, add, infant, father, or ask. The first one "faith" is a diphthong—the others are vowels. The letter "e" can be a vowel as in eve, as in event, as in end, as in silent, or it can be the diphthong as in they. "I" is another peculiar sound which also has different uses. It can be the diphthong as in ice, or it can be the vowel sound as in ill. "O" can have the vowel sound as in lord, as in odd, as in dog, as in occur, or the sound of it as in women, or it can be used as the diphthong as in go. "U" has the sound as in hub, or the sound as in circus, or can be used as a diphthong as in duty or unite. Beyond the shadow of a doubt, we are safe in saying that the letters a, e, i, o, and u are not vowels. They must have sound before they become vowels and diphthongs.

Good Singing Requires Good Diction

*Unless audiences can understand
the words, choirmasters and singers are
not doing their jobs properly.*

By JOHN FINLEY WILLIAMSON

If the one who sings or the one who conducts, when he looks at a word, can hear the sounds and not think of the letters, a large part of his battle for good diction will be over. For example, the simple word "of" is not sounded with "o" and "f," but with the vowel in the sound as in the word "sod" and the consonant sound of "v." The word "lord" is not sounded l-o-r-d, but is sounded with the sustained vocal sound given to the letter "l," the vowel as in "saw," the r silent, and a quick "du" ending the word. "Who" is never sounded w-h-o-r, but is sounded with a quick "h" and the "oo" as in soon.

The definition of phonetics, according to the dictionary, is as follows: "The science of speech sounds considered as elements of language; especially the study of their formation by the speech organs and apprehension by the ear, their attributes, and their relation to other aspects of language; also, the application of this science to the understanding and speaking of languages."

The one who sings or the one who conducts singing must so master the phonetics of the English language or whatever language he is using, that he spins a continuous line of sound that is made up of each sound in the word and, in turn, in the phrase. A good illustration is a string of pearl beads. The strong thread going through the pearls is the vitally emotionalized breath of the performer. The beads themselves are the vowels and the diphthongs. The beads touch each other but between each bead is a space—that space represents the consonants. The only weakness in this illustration lies in the fact that there is space between the beads. One of the weaknesses in our English language is that the consonant p, the consonant t, and the consonant k make a space between the sounds because these consonants are noises.

John McCormack once said that the greatest art is the art that conceals itself.

He meant the art that conceals the fact that perfect legato is not possible in singing because of the consonants p, t, and k. The singing voice must have such a bound legato that one is conscious only of a continuous phrase in which every sound is heard. With this continuous phrase the softness and loudness (or the amplitude) must be so controlled that the form of each phrase is beautiful, bearing out the climaxes of the construction of music. When this is done, we have laid out the foundation for good diction and the beginnings of artistry.

Another wonderful phenomenon is present with this legato singing of vowels and consonants. The voice ceases to make you conscious of words as words or words as tones, rather the voice makes you conscious of thoughts in phrases and beauty in the tone that makes up the entire phrase.

The voice that is most easily understood is the voice of the child 5, 6, 7 years of age. This clarity of enunciation may even continue until the voice changes. As soon as the youthful individual tends to imitate or starts to study voice too young or with a poor voice teacher, clarity of enunciation disappears.

Any kind of time beating that lays emphasis upon a single note or a single word will destroy this clarity of enunciation. Each one of us who conducts must conduct through a phrase, not stopping on the individual beats. The child in the average class in public school music and in the average junior choir has no possible chance of keeping his childlike clarity of enunciation in phrasing, because of the time beating of the individual who leads his group.

The thought of the individual singer singing alone or in a group must be, not to say words, but to sing phrases in which all of the sounds are so woven together that the meaning and the feeling of the phrase goes to the listener. (Continued on Page 59)

Modulation in the Church Service

*To make music for worship effective,
a knowledge of modulation is
indispensable for the organist*

By ALEXANDER McCURDY

THE ART of modulation is indispensable to every church organist. Anyone who is deficient in this aspect of his craft is rather like a man who has learned to read but not to write. The two skills are inseparable. One may be a brilliant virtuoso on the organ, yet be unqualified to hold a church position because of a lack of facility in modulation.

Conversely, an organist who is fluent in modulating is able to add to the effectiveness of the church service, bridging over smoothly and inconspicuously each transition into a different key. In addition, he is well prepared to cope with the emergencies that occur frequently in even the best-rehearsed service.

Committees responsible for church music are becoming more and more aware of the importance of modulation. One acquaintance of mine won an important church position mainly on the strength of being able to modulate without hesitation into any desired key when asked to do so by a shrewd member of the music committee.

Church organists are fortunate if they studied with a master who took the time to give them a thorough grounding in the principles of modulation. Others modulate on the "I Wonder As I Wander" system. They wander through the keys and wonder where they will eventually come out.

Some organists say: "Oh, yes, I can modulate; I can get from any key to any other—and I haven't the faintest idea how I do it."

This haphazard method sometimes may produce good results; there are people who seem gifted with a natural ability to do anything. On the other hand it may result in one of those long, rambling improvisations during which the organist is praying

he will arrive in the key he started for, and, after a great deal of huffing and puffing, finally reaches his goal.

The art of modulation is fearfully complex. The more one studies it, the more he finds to learn about it. One can make new discoveries every day. One's own tastes and musical bent, too, influence one's style of modulation. Two organists, having equal knowledge and experience, would not be likely to solve a given problem in the same way. One cannot lay down dogmatic rules for what to do at this or that point in the church service.

But it can be said in general that there are two kinds of modulations—good and bad. The rambling, purposeless modulation already cited belongs in the latter category. So do a great many time-worn and very banal methods of moving from key to key, two of which are the "circle of fifths" and ascending dominant sevenths.

To travel from C major to E-flat via the "circle of fifths" route, one adds B-flat to the C Major triad, resolves the chord to F Major, resolves F to B-flat, and resolves B-flat to E-flat. In the second method, one plays a string of dominant seventh chords, ascending by half-steps until the desired key is reached.

Both these methods of modulation are cumbersome and time-consuming. One should be able to reach the dominant of the new key by playing two or three chords.

For most of us, the ability to do this is a skill which must be learned. Those organists whose early training was deficient in this respect, however, need not despair. There are on the market many excellent manuals showing how to go from any key to any other key by the most expeditious route. An excellent book is "The Art of

Modulating," by Lucile Lawrence and Carlos Salzedo (G. Schirmer). Another is "Modulation in Theory and Practice," by Edward Shippen Barnes (J. Fischer). Two useful volumes are "Practical Keyboard Modulation" by Rob Roy Peery, and "Manual of Modulation" by Preston Ware Orem (Theodore Presser). And an amazing little helper is "The Instant Modulator," published by Marvin Music Edition, 260 Handy St., New Brunswick, N. J.

It should be emphasized, however, that all these works are only aids to the skill of the organist, not substitutes for it. Every problem in modulation is different. Some modulations must be done quickly. Others must be drawn out.

In playing services at my own church, I sometimes transpose the final stanzas of a long hymn half a tone upward. This modulation, which adds new brilliance and vigor to congregational singing, must be done very quickly, within the final measure.

The Presentation is quite another problem. It is an effective touch if the organist reaches the key of the Doxology, or other offertory response, at precisely the moment the collection plates are deposited on the altar. To achieve this result, the organist must rely on his own skill and judgment. The length of time required for the modulation depends on the distance down the center aisle, the speed at which ushers walk, and other factors that vary from church to church. There are no ready-made solutions to be found in books.

Other problems of modulation that recur week after week are those of moving from the key of the opening voluntary to that of the opening hymn; from the key of the closing hymn or benediction to the postlude; from hymn to Doxology or vice-versa. If the service is intoned, as in Catholic or High Church Episcopal worship, a modulation may be needed to supply the pitch for intoning. Communion services, weddings and other special occasions offer modulatory problems of their own.

To be effective a modulation must be appropriate—long or short, as the occasion demands. It must be expertly done and it must avoid stereotyped musical patterns. If it does this, the modulation will meet the requirements of any service.

Great masters of the organ go even farther. In their hands a modulation becomes a work of art. It is not an unimportant episode in the service; it is an integral part of the service.

In preparing this article I queried leading organists as to how they would solve certain specific problems. Thanks to their kindness, ETUDE here presents several of their (Continued on Page 50)

Is it good for a teacher to mark up music a lot? My teacher marks my music in different colors until it looks like an oil painting! . . . (2) Will you tell me if there are any set rules for bowing? A former teacher of mine usually marked a slur from the second note of one group to the first note of the next group . . . (3) Is it necessary to study harmony for violin playing? . . . (4) Should one have a book on harmonics in order to study them? . . .

—A. S., California

Many teachers do like to put a lot of markings on a pupil's music. Personally, I don't think it is necessary—if the student has an average intelligence or better. It seems to me wiser to train the pupil's intelligence than to lay out a complete blueprint of everything he is supposed to do. A great deal depends, of course, on the individual pupil and his degree of advancement. Difficult passages should always be carefully fingered. If the teacher feels that certain bowing marks are not violinistic or not in accordance with present-day taste, he should alter them as he sees fit. Very often it is advisable to write in slight nuances that are not given in the printed score; these should be written lightly with an ordinary pencil. If they are marked heavily, the student is likely to exaggerate them.

There is this to be said for using red pencil markings—they attract the eye. If the lead pencil directions do not take effect, then bring out the red pencil! But it is not too good to use varied colors, for they only distract the eye from the notes.

(2) "Are there any set rules for bowing?" Now there is a question! A dozen pages would be inadequate for answering it. I could give you a dozen or more rules, each with a dozen or more exceptions. In other words, the pedants to the contrary, there can be no set, iron-clad rules for using the bow. Everything depends on the passage being played and its mood. A passage requiring eloquent expression calls for a frequent change of bow, while a quietly reflective passage, even if the note values are the same, would need a slowly-drawn bow stroke.

There are no general rules for bowing that I can give you, except, perhaps, this: For a short crescendo or a short diminuendo, try to arrange your bowing so that the crescendo comes on the Up bow and the diminuendo on the Down bow.

If you have any specific problems of bowing, write to me about them—perhaps I can clear them up for you.

(3) The study of harmony is a MUST for every violinist. The violin being a "one-line" instrument, violinists do not sense harmony as readily as most pianists. The

player who is ignorant of harmony will, unless he has a fine instinct, be unaware of the choral background of the music he plays, and it is the shifting chords and modulations that suggest the phrasing of the solo line and the necessary changes of tone color. To a large degree, the interpretation of a violin solo depends on its harmonic background. So it is always good to make as thorough a study of the subject as possible.

(4) It is not necessary to have a special book for the study of single harmonics. Many studies and very many quite easy solos have passages in harmonics that can be used for practice. The last of the Brilliant Studies of Mazas is an excellent example. And any good teacher can explain the principle in a very few minutes. What is essential is that the strongly-pressed first finger and the lightly-touching fourth finger (sometimes the third finger) be absolutely in tune. It is also essential that the bow be drawn near the bridge. The study of double harmonics is another matter, and for these I would recommend the last pages of Ševčík, Op. I, Book IV.

Your questions were very interesting, and I hope to hear from you again.

When to bow near the bridge

I have followed your writings in Etude for several years and have derived much benefit from the study of them. . . . But there is something I don't quite understand. You advise us to play most of the time close to the bridge. Now, if I play close to the bridge I scratch. Why should this be if it is the right thing to do? Is there a special way of bowing near to the bridge? I should be glad if you would explain. . . .

H. M. R., Ohio

You seem to have misunderstood some of the remarks in these columns. I have never intended to convey the idea that one should play close to the bridge most of the time. What I have said on some occasions is this: If one imagines a half-way mark between the bridge and the fingerboard, then three-quarters of one's playing should

be done *on the bridge side* of that mark. Which is quite different from playing *close* to the bridge.

There are many occasions in the course of most solos when one must bow very near indeed to the bridge; as, for example, when a really intense forte is required. Bowing near the bridge or away from it is a potent means of influencing both intensity and tonal volume. And a slow bow, whether forte or piano, must be drawn near the bridge, if the tone is to remain firm and solid. This leads, in fact, to one of the few basic rules of good bowing: The slower the bow, the nearer the bridge.

If one draws a slow forte bow on the fingerboard side of the half-way mark, one is immediately aware of the throaty quality of the tone and of its tendency to break. The further one gets from the fingerboard the firmer and more vibrant the tone becomes. A few minutes of experiment should convince you of this truth—and you will enjoy the experiments!

That you tend to scratch when you bow close to the bridge is not a sign that you are bowing too near, but rather that you are not controlling the pressure of the bow with enough sensitivity. The first finger of the right hand must always be in conscious contact with the bow stick, but how much pressure it should exert depends entirely upon how one is playing and what are the demands of the music. If you are drawing a very slow bow, too much pressure will cause a scratchy tone. A faster bow will allow more pressure. Which leads us to another basic rule: The faster the bow stroke, the more pressure can be used. I say "can be used," not implying that it always should be. Very often a fairly rapid, light bow stroke should be drawn near the bridge, for it will produce a moderately soft yet intense quality that is very effective.

It would be good for you to practice drawing full-length bow strokes of about six seconds duration very close to the bridge. If at first you make scratchy sounds, try to adjust your pressure so that the tone becomes pure. This should not be difficult. When (Continued on Page 62)

New Materials for the New Season

The top teaching pieces of 1951

are of unusually high quality.

By GUY MAIER

THE QUALITY of some of the new sheet music publications has suddenly soared skyhigh. Composers and publishers are at last offering music of solid substance to piano beginners and intermediate students. Some of the pieces are cleverly contrapuntal, others contain sensitive, original music, and (thank heaven!) the titles of practically all are sharp and stimulating, and don't make us blush. Even the covers are exciting!

The pieces listed here are, I think, the top notchers of the year. Although I have carefully culled over a huge stack of music, there will be omissions, since several publishers failed to send in their new piano issues.

To reduce the list of tip-toppers to these few items was a tough job, because the excellent runners up resisted exclusion. Here, however, are my final choices:

THE PIECES OF THE YEAR

Dittenhaver—*The Witches' Ride* (Creative Publ.)

This is an extraordinary piece; good, easy music, very effectively played slow or fast, staccato or legato, soft or loud. It could be used as an encore by an advanced pianist, yet can be well played by a third or even second year student. If the glissandos are too tricky, omit them and substitute a grace note (F) with the top E's. It's just as effective that way.

Stevens (Everett)—*Irish Cradle Song* (Summy)

This is beautiful music which never tarnishes. Play it as directed "with a tinge of sadness" and you'll be moved by its poignancy and strength. I like to play it slightly slower than marked (88-96 to the quarter-note) . . . third year.

Fichandler—*Talking it Over* (Schirmer)

An exquisite, easy contrapuntal conversation, perfect for developing smooth two-voiced texture . . . second year.

Wigham—*O Hear Those Evening Bells* (Ditson)

Another excellent contrapuntal "Invention" with good training in short, legato phrases and smooth, long flow. Has a sonorous, swinging finish . . . fourth year.

Sifler—*Sonatina*—(Boston Music)

Throw away those faded, thin, deadly old Sonatinas and use this masterpiece! Your students will rejoice in its zip, lilt and lyricism. . . . Why don't composers write more such delightful three-movement pieces? (Answer—they can't!) . . . fourth year.

Hendriks—*The Ice Cream Man* (Mills)

Fascinating and very effective sketch of a hot summer evening with the cooling bells of the little white refreshment truck tinkling distantly in the next street, then coming 'round the corner and jingling softly away. . . . Audiences love it. . . . Fourth or fifth year.

THE RUNNERS UP

Phippeny—*The Candy Band* (Creative Publ.)

An irresistible, short first year "parade" with large notes and words.

Robinson—*Sandman's Lullaby* (Creative Publ.)

Another brief, easy and exquisite first year large-note piece.

Garrow—*There's a Lark in the Meadow* (Ditson)

A saucy, spunky second year piece . . . fine for skip-flips.

Glover—*It's Fun to Run* (Schroeder & Gunther)

A brisk, snappy second year piece with left and right hand melodies, staccato chords and a fine, easy climax.

Bentley—*Latvian Lullaby*—(Mills)

A tender, yearning tune of nostalgic flavor. . . . Adolescent girls will dote on it . . . second or third year.

Carragan—*Roundelay* (Presser)

A short, gay, bouncy dance which covers a lot of "ground" on the piano . . . E Minor, third year; not difficult.

Kilpatrick—*"Of Scarecrows"*—(Schirmer)

Called "An Improbable Dance" this is an amusingly awkward and menacing shuffle interrupted by jeering crowcaws. . . . Second or third year.

Robinson—*Speed Boats* (Presser)

Quite unlike the raucous racket which makes lake resorts hideous vacation spots, these speed boats skim with light, lifting staccato. . . . They give useful practice in easy thirds and sixths . . . a very effective recital piece . . . third or fourth year.

Bush—*Follow Me*—(Summy)

A beautiful and gay canon in free style, it offers ideal practice in two-voiced independence. . . . Third or fourth year.

Glover—*Beat Out the Boogie*—(Schroeder & Gunther)

A corking "popular" number . . . third year, short, very snappy. Gives easy, useful workout in boogie bass and broken octaves. . . . Boys will wow you with it.

Publishers still bring out too many dull, unimaginative pieces. In compiling my teachers' recommended lists I have had to throw out at least two-thirds of the new issues as trash. Yet the basis of my selection is not necessarily music of high calibre but rather pieces which the rank and file of elementary students will enjoy playing or which teachers consider essential to implement technical and musical points. I am sure that countrywide sheet music sales would skyrocket if the large publishing houses concentrated on fewer, better and more useful items. . . . Why they don't try this just to save production costs is beyond my comprehension!

AN OCTAVE TIP

After many years of experimenting I have found that one of the most effective ways of teaching a student (especially a small-handed one) to play octaves with confidence, power, endurance and relaxation is often to have him practice octave passages with the thumb alone. He does this in two ways: (1) by holding his hand in a light, relaxed "fist," using the tip of his attached thumb simply as the playing point for his rotational mechanism, and (2) by moving the thumb away from the hand, with the other fingers held in relaxed and bunched playing position. (Continued on Page 57)

No. 130-40216

Enchanted Evening

This work offers the problem of emphasizing a melodic line which occurs alternately in the right and left hands. Follow the slanting lines marking transition of the melody to the upper and lower staves. Grade 3.

ELMER C. GATTERMEYER

Waltz lento (♩ = 116)

mf

mf

mf

f

Fine

Più mosso

mf

mf

a tempo

poco rit.

D.C. al Fine

Virginia Square Dance

An American Folk Dance

A sprightly work based on the rhythms and characteristic harmonic progressions of early American folk-music, this Square Dance is an excellent study in the playing of scalewise passages, and in the alternation of staccato and legato touch. Grade 4.

CHARLES MILLER

Moderato (♩ = 92)

The musical score for "Virginia Square Dance" is presented in six systems, each consisting of a piano (treble) staff and a bass staff. The tempo is marked "Moderato" with a quarter note equal to 92 beats per minute. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The piece is characterized by scalewise passages and the alternation of staccato and legato touch.

This page contains a musical score for a piano etude, consisting of seven systems of staves. The notation is complex, featuring numerous fingerings (numbers 1-5) and dynamic markings. The key signature changes from one system to the next, moving from a key with one flat to a key with two flats, and finally to a key with three flats. The dynamics range from *f* (forte) to *fff* (fortissimo).

System 1: Treble and Bass staves. Treble staff has fingerings like 3 5 8 1, 5 3 2 1, 3 1 1, 2 2 4, 3 5 1 3 3 5, 3 3 3 2 1, 3 4 1 2 3 5, 3 1 2. Bass staff has fingerings like 2 1, 2 1, 2, 2, 1 2 1 2. Dynamics: *f*.

System 2: Treble and Bass staves. Treble staff has fingerings like 3 4, 1 2 3, 3 4, 4 2 3, 3 4 2 1, 1 2 3, 3 4 2, 1 4 3 2 1. Bass staff has fingerings like 2 1, 3 5, 1 4, 1 4. Dynamics: *f*.

System 3: Treble and Bass staves. Treble staff has fingerings like 4 2, 4 1, 4 1, 4 1, 5 3 3 1. Bass staff has fingerings like 1 2, 1 2, 1 2, 1 2, 2 5. Dynamics: *mf*, *f*.

System 4: Treble and Bass staves. Treble staff has fingerings like 3 5 4, 3 1 4, 1 2 1 3 4 1 2, 4 5 3 2 1, 2 3 4, 4 1 2 3 5, 4 1 2 3. Bass staff has fingerings like 5 2, 5 1, 1 2 5, 5 4 3 2, 1 4 3 2, 1 2 3 4, 3 4 1 5. Dynamics: *ff*.

System 5: Treble and Bass staves. Treble staff has fingerings like 1 2 3 4 5 1 2 3, 1 2 3, 1 2 3 4 5 1 2 3, 5 3 2 3 1 3, 2 1 4 5 1 2 3, 5 3 2 4 3 2 1 2, 5 5. Bass staff has fingerings like 1 3, 1 3, 1 3, 1 3, 1 3, 1 3, 1 3. Dynamics: *mf*, *p*.

System 6: Treble and Bass staves. Treble staff has fingerings like 5 3 2 3 2 1, 5 3 2 3 2 1, 5 3 2 3 2 1, 5 3 2 3. Bass staff has fingerings like 2 1, 2 1, 2 1, 2 1. Dynamics: *ff*, *fff*.

Pizzicati

from "Sylvia"

This famous Polka is all that survives from the score of Léo Delibes' ballet, "Sylvia." Play it with crisp, detached, staccato touch to imitate the sound of stringed instruments being played pizzicato. The pedal should be used sparingly; follow carefully the indications in the music. Grade 4.

LÉO DELIBES

Arr. by Henry Levine

Allegretto ben moderato

p *molto staccato*

sfz *poco rit.* *a tempo*

cresc. *p*

sfz *poco rit.* *a tempo*

cresc. *mf* *p ben sost.*

From No. 41016 "Themes from the Great Ballets" arranged by Henry Levine.

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Un poco più mosso

p

accelerando sin'al fine

molto cresc.

ff

This musical score is for a piece titled 'Un poco più mosso'. It is written for piano and features two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins with a piano (*p*) dynamic and includes fingerings (1-5) and slurs. It features a section marked 'accelerando sin'al fine' and 'molto cresc.' leading to a fortissimo (*ff*) section. The score includes various musical notations such as slurs, ties, and dynamic markings.

No. 130-41074

On Swan Lake

A useful study in phrasing and legato playing. Players should be meticulous in performing the two-against-three rhythm found in Measure 12. Grade 3.

Slow, gracefully (♩.60)

MARGARET WIGHAM

L.H. mf espressivo

a tempo

poco rit. sf

Last time to Coda

rit.

Broader f

L.H. rit. D.C.

CODA

Dreamily

rit. mp

p

pp

This musical score is for a piece titled 'On Swan Lake' by Margaret Wigham. It is written for piano and features two staves. The key signature has one sharp (F-sharp), and the time signature is 4/4. The piece begins with a tempo of 'Slow, gracefully (♩.60)' and a dynamic of *mf espressivo*. It includes a section marked 'a tempo' and 'poco rit. sf'. The score features various musical notations such as slurs, ties, and dynamic markings. It includes a 'Last time to Coda' section and a 'CODA' section. The piece concludes with a 'Dreamily' section marked 'rit. mp' and 'p' leading to a final section marked 'pp'.

Dancing Puppets

Grade 3.

Allegretto (♩ = 132)

ROBERT A. HELLARD

The musical score for "Dancing Puppets" is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The tempo is marked "Allegretto" with a quarter note equal to 132 beats per minute. The piece is in Grade 3. The score consists of six systems of piano and bass staves. The first system starts with a mezzo-forte (mf) dynamic. The second system also starts with mf. The third system begins with a forte (f) dynamic. The fourth system starts with mf. The fifth system begins with mf. The sixth system starts with mf. The piece includes various musical markings such as "Ped. simile", "poco accel. e cresc.", "rit. e dim.", and "a tempo". The score ends with a "Fine" marking.

Danza Mexicana

An excellent study in rhythmic independence of right and left hands. It should be played in brisk tempo but not hurried.
Grade 3 1/2.

CARL WILHELM KERN, Op. 704

Tempo di Danza (♩ = 88)

p

Last time to Coda \oplus *Ped. simile*

mf *f* *p*

mf

Ped. simile

No. 110-26032

Ticklin' Toes

A lively dance derived from American Negro idioms, this work is effective in performance, yet not beyond the reach of intermediate players. It should be performed vigorously, with crisp, clean touch. Observe how infrequently the pedal is to be used.

Grade 3 1/2.

Allegro molto (♩ = 138)

FLORENCE B. PRICE

Last time to Coda

Musical score for "Thirde on Parade" (March Miniature). The score is written for piano and features three systems of music. The first system includes a treble and bass staff with a 4/8 time signature, marked with a Coda symbol and a 4/2 time signature. The second system continues the melody and accompaniment, with dynamics ranging from *p* (piano) to *f* (forte). The third system concludes the piece with a Coda section, marked "CODA" and "acccl. al fine", leading to a final double bar line. The score includes various musical notations such as slurs, ties, and fingerings.

D.C. al Coda

No. 110-26438

Thirde on Parade

March Miniature

A useful study in the rapid execution of passages in thirds. It should be executed cleanly and evenly, and at a brisk tempo.
Grade 2 1/2.

Allegretto (♩ = 104)

CLEO ALLEN HIBBS

Musical score for "Thirde on Parade" (March Miniature). The score is written for piano and features three systems of music. The first system includes a treble and bass staff with a 6/8 time signature, marked with a Coda symbol and a 4/2 time signature. The second system continues the melody and accompaniment, with dynamics ranging from *mf* (mezzo-forte) to *f* (forte). The third system concludes the piece with a Coda section, marked "Last time to Coda" and a Coda symbol. The score includes various musical notations such as slurs, ties, and fingerings.

First system of the musical score. The right hand (treble clef) plays a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand (bass clef) plays a bass line with notes F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The key signature is one sharp (F#). The time signature is 4/4. The first measure is marked with a forte *f* dynamic. The system ends with a double bar line and a *D.C.* (Da Capo) instruction.

CODA section. The right hand (treble clef) plays a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand (bass clef) plays a bass line with notes F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The key signature is one sharp (F#). The time signature is 4/4. The section is marked with a *mf* (mezzo-forte) dynamic. The section ends with a double bar line and a *D.C.* (Da Capo) instruction.

No. 130-41077

Grade 2 1/2.

Soaring Gulls

OLIVE DUNCAN

A. S. C. A. P.

Moderate tempo, gracefully (♩ = 76)

The gulls dip as they fly

Second system of the musical score. The right hand (treble clef) plays a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand (bass clef) plays a bass line with notes F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The key signature is one sharp (F#). The time signature is 4/4. The section is marked with a *mp* (mezzo-piano) dynamic. The section includes a *poco rit.* (poco ritardando) instruction and a *pp* (pianissimo) dynamic. The section ends with a double bar line and a *Fine* instruction.

A little faster, with a lilt

Third system of the musical score. The right hand (treble clef) plays a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand (bass clef) plays a bass line with notes F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The key signature is one sharp (F#). The time signature is 4/4. The section is marked with a *mf* (mezzo-forte) dynamic. The section includes a *cresc.* (crescendo) instruction and a *poco rit.* (poco ritardando) instruction. The section ends with a double bar line and a *D.C. al Fine* instruction.

Barn Dance

Grade 2 1/2.

Allegretto

ALBERT DE VITO

mf *cresc.* *decresc.* *mf* *cresc.* *decresc.* *f* *f* *p* *pp* *ff*

Last time to Coda *D.C. al Coda*

CODA

* Note: Bottom notes of R.H. and upper notes of L.H. may be omitted for small hands.

Processional March

Grade 4.

SECONDO

Tempo di Marcia

FREDERICK A. WILLIAMS, Op. 75

The musical score is written for piano and consists of several systems of music. The first system begins with a treble and bass staff in 2/4 time, marked *mf*. The second system continues the melody and accompaniment. The third system includes a first ending marked "1st & 2nd time" and a second ending marked "Last time" leading to a "Fine" section. The fourth system features a piano (*p*) section with triplets and a crescendo leading to a fortissimo (*ff*) section. The fifth system continues the fortissimo section with triplets and accents. The sixth system is the TRIO section, marked with an asterisk, and begins with a piano (*p*) section followed by a mezzo-forte (*mf*) section. The score includes various musical notations such as treble and bass staves, dynamic markings, articulation, and performance instructions.

TRIO

*From here go back to beginning and play to sign Φ then play Trio, last time play Fine.

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No. 130-40497

Processional March

Grade 4.

PRIMO

FREDERICK A. WILLIAMS, Op. 75

Tempo di Marcia

The musical score is written for piano and consists of several systems of music. The first system includes a treble staff with a key signature of one flat and a common time signature. The bass staff features a 3/4 time signature. The music is marked with dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks like accents and slurs. The second system continues the melody and accompaniment. The third system includes a section marked '1st & 2nd time only' and 'Last time', leading to a 'Fine' marking. The fourth system features a crescendo and a fortissimo (*ff*) section. The fifth system shows a continuation of the melody and accompaniment. The sixth system is labeled 'TRIO' and begins with a piano (*p*) marking, followed by a mezzo-forte (*mf*) section. The score concludes with a final flourish.

*From here go back to beginning and play to sign ⊕ then play Trio, last time play Fine.

SECONDO

ff *con bravura* *R.H.* *p*

ff *con bravura* *R.H.* *p*

D.C. al Fine

No. 410-41017

A Country Lane in Summer

SECONDO

MOLLY DONALDSON

Not too fast ($\text{♩} = 63$)

mf legato *rit.* *a tempo* *f* *R.H.* *rall.* *pp*

ff *f* *mp* *rall.* *pp*

PRIMO

ff con bravura

p

cresc.

ff con bravura

p

D. C. al Fine

No. 410-41017

A Country Lane in Summer

PRIMO

MOLLY DONALDSON

Not too fast (♩ = 63)

a tempo

mf

rit.

f legato

ten.

ff

f

rall.

a tempo

mp

rall.

p

pp

From No. 410-41017 Piano Partners by Molly Donaldson.

ETUDE-SEPTEMBER 1951

I Will Extol Thee

GLADYS S. DAVIS

Allegro moderato

Tempo moderato

p bell-like *rit.* *poco rit.* *mf* *3* *3* *dim.* *3*

mp *L.H.* I will ex - tol Thee, O Lord, for Thou hast lift - ed me

mp *3* *dim.* *sempre legato*

mf up, Thou hast lift - ed me up. I cried un - to

Thee and Thou hast healed me, Thou hast healed me.

p *mf* *L.H.*

Thou hast turned my mourning in-to dancing and gird - ed me with

DAY

dim. *rubato*
 glad - ness to the end that my glo - ry may sing to Thee — and not be
f *dim.* *p*
cresc. *rit.*
 si - lent, that my glo - ry may sing to Thee, — may sing to Thee, — to
cresc. *rit.*
Lento
 Thee — and not be si - lent.
 I will ex-tol Thee
mf *accel.* *5* *rit.* *p* *mp*
 and not be si - lent.
rit. *pp* *ppp*

Once Upon a Time

MAURITS KESNAR

Moderato

VIOLIN

PIANO

mf

p

cresc.

p

Fine

In the same tempo (♩. ♩.)

p

ten.

ten.

mf

D.S. al Fine

No. 433-41000

Verset

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Andante

G. F. BROADHEAD

MANUALS

PEDAL

p

cresc.

f

mf

cresc.

poco rall.

a tempo

p

dim.

p Sw. (A) rall.

Ped. 31

Ped. 41

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Dancing Shoes

Grade 2.

Allegretto con brio (♩=160)

MICHAEL AARON

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Chickadee

Grade 1.

RENÉE MILES

Short and light (♩=108)

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Grade 1 1/2.

ALICE C. D. RILEY

My Shadow

JESSIE L. GAYNOR
DOROTHY GAYNOR BLAKE

I've a fun-ny, lit-tle play-mate, Who lives up-on the wall. Some-times he's ver-y, ver-y short, Some-times he's ver-y tall. But the fun-ni-est thing a-bout him, As I think you will a-gree, Is that when I stand quite close to him, He looks so much like me.

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No. 110-40139

Grade 1 1/2.

Halloween!

LOUISE E. STAIRS

Mysteriously (♩=100)

I've heard that witch-es go rid-ing by, on their broom-sticks ev-'ry Hal-low-eeen, But then it may not be true, you know, for witch-es nev-er can be seen. Fine Now I can dress up like a ghost in one of moth-er's sheets, And fright-en all the grown-up folks when they come walk-ing down the street.

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D.C. al Fine

March of the Scouts

ELLA KETTERER

Moderato (♩ = 112)

3 1 5 1 4 1 3 1 4 1 5 1 3 1

f

mf *L.H.* *f* *Fine*

f

mp

f

mp *R.H.* *L.H.* *dim.* *D.C. al Fine*

DON'T IMITATE YOUR TEACHER

(Continued from Page 16)

come back while you sing, but holding back with the diaphragm, not the throat.

Another basis for good singing is an unchanged position of the throat. Whether you sing up or down the scale, the larynx must not move its position. Confusing upward-ness of sound with upward-ness of motion, many singers try to sing high by making some effort towards height in their throats. Actually, nothing in the throat should move up or down or anywhere at all—tone is regulated by the angle at which the vocal cords approximate. You can test this by putting your fingers on the throat of an accomplished singer when he goes through a scale, and noticing that the larynx never changes position.

Upon starting training in full normal voice and leaving pianissimo alone for a while, the first step is to let a teacher with a good ear tell you if you are singing pure vowel sounds. If you are, you are also singing correctly.

The pure Italian vowels are the best approach to singing because they involve less lip action and provide more relaxed production. The

native Italian has an enormous advantage of language. The non-Italian must learn to approximate these sounds and later to add the nasal sounds of French and the *umlaut* sounds of German and French.

Say AH as we say it in English. You will feel a slight closing of the throat which throws the tone slightly backward. It isn't very much, but it's there and it counts. Now say the Italian AH which is more nearly AW (as in *law*). The throat is open and the vowel is frontally placed. I cannot overstress the need of mastering this Italian AW. Whoever can sing a good, forward AW straight through his middle register, has a good production.

Again, compare the Italian EE, without lip action, and the German EE with its tighter lips. The more relaxed the lips, the greater the relaxation of production, and the more forward the tone. It is the same with O. The Italian O is not our OH but nearer to AW (compare *rose* and *rosa*) which again is more forward. OO is the most difficult of Italian vowels since it must retain its round OO sound (lips) and still keep an open throat position. AY,

like EE, requires hardly any lip action or none at all.

Obviously, the value of the pure Italian vowels is that they relax the lips and keep the throat open. In speaking of an open throat, I do not mean an open mouth, a spread throat, or the roomy feeling which comes from widening the sides of the throat and pulling back the tongue. If you try (mistakenly) to "open" the throat this way, your AW will be choked and hollow, lacking focus, lustre, and resonance. In the correct opening of the throat, there must be no *sidewise stretching*. The best opening of the throat results from practicing an easy-feeling, resonant AW.

As you go into the high tones of your upper register, AW changes to short-U (as in *up*). Keep to this sound, never letting the tone slip back into the throat, in an UH. You will find your higher tones more readily approached if you have already mastered a good open-throated OO. All of these pure vowel sounds, regularly practiced as exercises, form the basis of good singing.

It is not wise to become dependent upon the many (and often curious) compulsions which beset the singer's path. Some are unable to sing without certain cough-drops; some need certain habits of eating (or not eating); some must fall prone in "relaxation," or think of

their tones as pears; some require the presence of some cherished photograph, etc. Things like that do you no good at all! They won't harm you, I suppose, except in making you dependent on matters which have no possible relation to singing—but why clutter yourself up! Keep the vocal act as simple as possible.

The main thing is to avoid forcing of any kind. Imitating other singers' sounds can be a prime cause of forcing, as can physical eccentricities. We have all seen singers who lock their chins to their chests so insistently that you begin to feel a tightness in your own throat simply from watching them; or singers who do odd, tight things with their lips. Avoid all such mannerisms.

The basis of good throat production is to keep the throat correctly open, to avoid too much muscular activity of the lips, to pronounce all consonants clearly and then to release them as quickly as possible and on to pure vowel sound, to keep the position of the larynx unchanged, to keep tone from getting back into the throat, and to stick to the best forward production, without any forcing anywhere. Whether you have been grounded in the German school, the Italian school, or any other, these basic precautions are the same and will lead to the same single goal of good singing.

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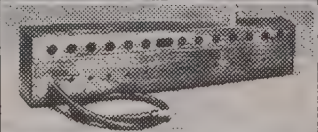
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MODULATION IN THE CHURCH SERVICE

(Continued from Page 24)

answers.

The modulation below, by Dr. Georges Courvreur, assumes that the organist has been playing *Holy, Holy*, *Holy* in the key of E-flat and now wishes to move to G Major in preparation for the Doxology. Notice how skillfully Dr. Courvreur combines both themes, repeating the music just heard and anticipating the work to come, and meanwhile smoothly accomplishing the transition from E-flat to G. Notice, also, that *Holy, Holy, Holy* is most prominent in the beginning, with merely a suggestion of the Doxology. The latter gradually assumes more and more importance, and at last builds up to a crescendo on the dominant of G Major, ready for a sharp, clean attack by the choir and congregation.

Dr. Courvreur's ingenious modulation could serve as a model for organists who have gained sufficient fluency in modulation to adapt the same principle to modulatory problems of their own.

Eb to G. (Dominant) of Doxology on *Holy, Holy, Holy*.

The modulation from A-flat Major to G Major is an extremely awkward one. Here is a masterly solution by Edward Shippen Barnes:

A-flat major to G major

*Note: Substitute B for this ornamentation if (1) Only a chord is given; (2) The Doxology is sung in harmony.

Another ticklish problem is that of moving from D-flat Major to G Major. Roland Diggie accomplishes it as follows:

And Warren Martin goes from C-sharp Major to G Major in this unusually effective way:

Next month we shall present other solutions of specific modulation problems by these distinguished organists.

(To be continued)

there

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Organ Questions

Answered by FREDERICK PHILLIPS

• We installed a small pipe organ about a year ago, and I have been searching for a book explaining in detail the stops and other fundamentals about the organ, such as the reason for Great, Swell, etc. I feel that a good organist ought to know what each stop represents in the way of timbre or quality of tone. Is there any way to take the guess work out of such matters?

—J.E.B., Kansas

Probably the best book for your purposes would be "Organ Registration" by Truette, described in the title as "a comprehensive treatise on the distinctive quality of tone of organ stops, the acoustical and musical effect of combining individual stops, and the selection of stops and combinations for the various phases of organ compositions; together with suggested registration for one hundred organ compositions, hymns and anthems intended to be played on specific organs."

Another book giving less information on registration, but more complete detailed and technical information on pipes and stops is the work by Audsley entitled "Organ Stops and their Artistic Registration."

• I have studied pipe organ to a medium grade with a fine teacher. I felt sure I had made good progress and had been taught the proper way of playing the organ, as distinguished from the piano. Now I am studying with another teacher, who is also a reliable authority on organ playing, and she does not have the same opinions as my former teacher. She always insists that repeated notes on the organ are to be held for half their value, with a rest of half the value of the note placed between it and the following note. Thus (see Ex. 1):

Ex. 1



would be played as follows (Ex. 2):

Ex. 2



In playing a Bach Fugue this way I find it very difficult, as she says it is often necessary to use a different touch for each voice, as (Ex. 3):

Ex. 3



would be played (Ex. 4):

Ex. 4



Which of these two ways of playing is more nearly correct?

—R.W., Vermont

One of the essential elements in organ playing is clarity. Since the organ is ordinarily a "legato" instrument, it is sometimes necessary, for the sake of clarity, to introduce a partially staccato type of playing to guard against what might become "slurring" or "muddiness" of effect. This is evidently what the new teacher has in mind in insisting on the half notes and rests, but in carrying out this idea it is necessary to guard against the playing becoming "choppy," which is just as bad as the too legato style. There should be a happy medium or balance between the two extremes, keeping in mind the desirability of smoothness combined with clarity. This principle will also help you to keep clearly defined the various voices of a fugue.

• We have a new Baldwin organ in our church, and I should like to have an instruction book regarding stop management and combination. It is a two manual instrument.

—Mrs. L.R., South Carolina

While the tone of the Baldwin organ is produced electronically, the stop and console arrangements are similar to a regular pipe organ as far as names and to a degree tone quality are concerned. It is possible therefore to use as a guide such information and instructions as will be found in regular books on registration, such as Nevin's "Primer of Organ Registration," or Truette's "Organ Registration." The Nevin book is less costly, and would undoubtedly be a real help to you.

In addition to this, however, we suggest a lot of experimenting, first with each individual stop to learn its particular pitch and tone quality then combining two or more stops gradually to ascertain the tonal qualities of the different stops in combination. You will also in this way ascertain the volume of the several stops, which go best to make up the soft effects, as well as medium or loud. The Nevin book will help you in this respect. It may be had from the publishers of this magazine.



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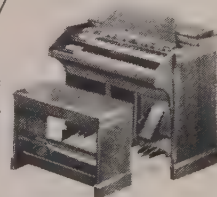
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(Continued from Page 13)

for public school work but for private teaching as well. Instrumental teachers sent out by teacher training institutions do not seem to realize the place which strings and the orchestra should occupy in our national musical culture. Far too often, they are called upon to teach all the band and orchestra instruments, as well as to direct both organizations. Good string groups cannot be developed under such conditions. A new awareness must be brought about. The scheduling of refresher courses for instrumental teachers in the summer can be very helpful.

The nation's schools are turning more and more to the use of conducted tours to illuminate classroom studies. Trips to Washington, the United Nations Headquarters, Oak Ridge, and countless other

places have been arranged on the assumption that "seeing is believing." If this be true, then "hearing is believing," too.

In Baltimore, this year, the scope of the Children's Concerts by the Baltimore Symphony Orchestra has been broadened. Twelve concerts are now given in six centrally located public schools.

In addition to the pupils of these particular schools, attendance is augmented by children from other schools in the neighborhood who are brought directly to the central building by busses provided by the Board of Education.

These concerts take place during the school period and are regarded as a highly valuable music project by the school authorities.

(Continued next month)

THE ACCOMPANIST SETS THE MOOD

(Continued from Page 22)

fading out of the picture. Practice on dynamics is helpful.

It is just this question of emergencies that makes flexibility the test of a good accompanist. Like driving a car in traffic, you must watch the other fellow! You can hardly prepare in advance; you simply have to be there, covering up, giving support. A singer may need a sudden transposition. He may forget a verse. He may skip a bar. He may do something—anything—that he did not do at rehearsal.

One of my youthful assignments was the series of come-back concerts that Emma Calvé gave in London. It was a most valuable experience for me, for when it was over, I felt that I was ready for any emergency that could ever arise. I remember sitting at the instrument, wondering what would come next. Calvé was a great and memorable artist and her audiences always got a rather special lift from her; but her mind was not of the blue-print type, especially in rhythms. The only thing she ever sang in strict tempo was the *Habañera* from "Carmen."

But the accompanist's sheerly technical accomplishments are not his most important ones. His is the responsibility of setting and maintaining the mood of each song, for the singer as well as for the audience. From the first note he plays, the accompanist establishes mood, tempo, feeling, color. Nor has he done his task when the prelude is over. The interlude between verses serves the same purpose and requires equal care—especially in songs where music for successive verses is not repeated.

In Schubert's *Der Erlkönig*, for instance, the character of the song is set by the accompaniment, mov-

ing in a series of figures which the vocal line never duplicates. This character comes to life through the relentless rhythm of the bass octaves, and no liberties may be taken with it—nothing must interfere with that driving, living rhythm. In this song, the singer has the task of representing four different persons—the narrator, the father, the child, and the sprite—and he often complicates things by going quickly because the accompaniment is quick. Actually, the two are not the same; in perfect ensemble duet, melody and accompaniment must give and take, blending with each other yet never mingling.

Unlike the solo pianist, the accompanist can never master his craft by himself. No matter how well he plays, he cannot really find himself until he has the experience of playing with someone.

The hard way, of course, is to learn while playing *with*. Indeed, an important part of the accompanist's training is gained while he is actually at work with an experienced singer who knows what he is about, or playing for many singers in a good vocal studio. There is, however, an easier way and it often surprises me that more ambitious young accompanists do not choose it.

That is to study accompanying with a seasoned accompanist—quite as earnest young singers, violinists, and solo pianists study with experienced masters in their respective fields. Even if the veteran accompanist-teacher cannot do the whole job, he can show him that accompanying is not a last resort, to which one turns when all else fails, but a thriving department of music-making, with requirements and rewards of its own.

THE END

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TAKES PIANO LESSONS

(Continued from Page 17)

Leisure time is like money, you have to save it before you can spend it. So I am pinching "time" pennies whenever I can.

Many a scale or chord I've practiced while waiting for the good man to come in to dinner. It may be just a penny's worth of time but it soon counts up to dollars in time language.

Time was not my only handicap. I had ten rusty fingers to deal with, and it was hard to concentrate on my music for any length of time as I would either have some task left to do, or something cooking on the stove to distract my thoughts, and I tired so easily, sitting at the piano. But I kept on, just gradually though, and after a few weeks I got over being tired or distracted. I think my fingers are more limber. (My teacher may not entirely agree, though, with that statement.)

I am taking all the work as given in a regular course of study for the piano. Lessons are given only during the school year, however, which is okay by me as I am afraid I wouldn't be able to cut enough corners to allow time for work on regular assignments during the summer. I do find time though to review some of the work done in the past season and to browse through my old favorites. I try to put in a few minutes daily so my fingers won't be too rusty again when the new teaching season begins in the fall.

I think I was a third-grader when I began, which was over two years ago. Now I am working on real stuff; Czerny, Opus 821. Mr. Czerny is a genius for knowing fingers. Those little Eight-Measure Exercises sure fool you; some of them look so simple until you work on them, then they turn out to be a real challenge for unruly fingers; but I dig away just to show him I won't be bluffed into giving up. I think my long-suffering teacher has endurance beyond words to sit through the noise I make with some of those runs.

John Thompson's "Modern Course For the Piano"—what a feast of delightful pieces those books contain! Sonatinas are lots of fun too; they are so full of pleasant surprises. Bach is considered a "must" for all musicians, so I feel quite elated to be working on any of his compositions. I don't think he would recognize any of them, though, if he could hear me play them. I've just worked on a few of his Two-Part Inventions, and do my fingers ever get tangled up! There is no partiality shown here, each hand gets a chance at the melody. It's fun too, to figure out

the pattern used in each one.

Then I have major and minor scales, chords and arpeggios. What an interest it is to pick out the dominant seventh arpeggios and practice on them to see how smoothly I can get my fingers to follow each other.

I always have extra dessert too, with my meal of music; Grieg's "Peer Gynt Suite," Lohengrin's *Bridal Chorus*, Mendelssohn's *Wedding March*, Paderewski's *Menuet l'Antique*, Homer Grunn's *Nocturne, Ave Maria, Home Sweet Home* with variations by J. H. Slack, *Polish Dance* by X. Scharwenka. I mention these to show the variety in style of music. I don't want to give the impression that I can render these music gems with artistry; far from it. Nevertheless, I gain something from each one, and if I keep on persisting, who knows, maybe I can do justice to them some day?

Now I am working on an arrangement of "The Lord's Prayer," for voice and piano. If some day I could play it for some singer at even a very small gathering, I think that would be one of my happiest moments.

But here is another handicap (I seem to be full of them); this one is stage fright. I get nervous and jittery just thinking about playing before an audience. I must wrestle with that, too.

My teacher is very exacting and thorough and is so sincere in her efforts to help me, that I feel highly complimented to think she does so much for a fifty-seven-year-old pupil whose arthritic fingers are so clumsy, and whose brain and hands do not always synchronize. I love music so much I can't understand why it is so hard for me to play.

I have learned so much and still there is so much more to learn about music. It's more fascinating than any "best seller," movie, bridge club, or fancy work. It's not only the joy and comfort I get out of it, but there is a practical side to it too. For later on, I may be able to help others begin a new interest in life's middle age, or even help youngsters who have no means for accredited teachers.

Those of you who have raised your families, or have to take things easy, and now find time on your hands, should begin the study of music. There are so many fascinating piano books just for adult beginners nowadays, and so many easy arrangements of well-known

(Continued on Page 59)

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Junior Etude

Edited by Elizabeth A. Gest

The Unhappy French Boy

By Grace D. Fox

"CLAUDE, come here. Help me carry these jugs. Claude, come here. Sweep up the shop. Claude, come here. Run an errand for me."

All day, every day, it was the same, and he was only seven years old. He lived in France and his father owned a crockery shop. He always spoke sharply to Claude, and his mother did the same. Poor Claude! He was not happy; his parents would not let him go to school and he had no time for play.

Today, his aunt had come to visit the family, and after seeing what an unhappy life the little boy was living, she asked him, "How would you like to come to my house for a time? I could teach you to read and write and it might be fun."

"Oh, Auntie, could I really go? Could I, really?"

His mother and father were very glad to have someone else take care of him, so, a new life began for the boy. He learned to read and write, and, best of all, he began to study music. When he was eleven he entered the Paris Conservatory and then he began to find even more happiness. All the love he had in his heart he gave to music.

As he grew older, he began to compose music of his own. People liked his music, but instead of being pleased he would say, "My music does not suit me. I want to make new musical sounds, not like other musical sounds." Sometimes he would stay up all night working at his music, and he finally made the kind of music he wanted. Now, France honors him as a great musician. His name? Claude Debussy.

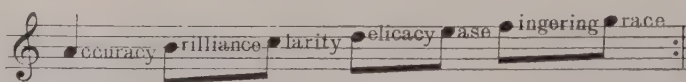
You have probably heard some of his music played by orchestras or by famous pianists. One of his compositions for orchestra is called *La Mer (The Sea)*, which describes a smooth sea; then waves rush in and out and send spray into the air; then a great storm tosses the sea angrily. Perhaps you can hear a recording of this sometime.

And many of you are familiar with, or can play, his *Clair de Lune (Moonlight)*, for piano solo. Another of his well-known piano compositions is the Suite called "The Children's Corner." This includes the *Golliwog's Cakewalk*, and, although he calls this Suite "The Children's Corner," the pieces in it are for children to listen to rather than to play, as they are quite difficult.

Listen carefully to the music of Debussy whenever you have a chance to hear it, and then, as you develop into more advanced pianists, you will be better prepared to study and play his poetic compositions.

PIANIST'S ALPHABET

By Regina Victoria Hunt



ALTHOUGH MUSIC uses only seven letters of the alphabet, those seven letter-name tones represent all the wonderful music that has been written. In the same way we can use those letters to remind us of the qualities we try to acquire.

HOW FAST does your brain work? You'd be surprised if you could measure its speed when it is well-trained.

In slow moving pieces, such as Chopin's C-minor Prelude or the first movement of Beethoven's Moonlight Sonata, the motion of the music is clam, gentle and unhurried, like the flow of honey, and your brain can easily think of each individual note on the printed page and control each finger as it plays the notes.

But in the fast moving pieces, such as Chopin's D-flat Waltz or

C. P. E. Bach's Solfeggietto, or any of the fast pieces you have learned, the pace of the music is very rapid, like the splashing drops in a waterfall, and your brain, instead of thinking about each individual note, thinks of the notes in groups, and your fingers must act accordingly.

To prepare for this you study the printed page carefully and slowly and train your fingers deliberately to touch certain keys. Then when speed is added, the brain makes the fingers perform somewhat automatically, grasping the group of notes, or the passage, as a unit. This requires lots of good practice with concentration, and concentration is another of the brain's jobs. Your teacher tells you what to do and the best way to do it, and points out faults along the way, but the actual training of the fingers is entirely up to you. That is one thing the teacher cannot do for you. So, the better you train the fingers the better they will act when called upon to play automatically, and keep up to your fast moving brain without stumbling. THE END



String Quartet

Drawn by Thomas Yancy,
Missouri
Prize winner in Class A

Who Knows the Answers?

(Keep score. One hundred is perfect)

1. Does the oboe have single or double reeds? (15 points)
2. How many half-steps from G-double-flat to G-double-sharp? (10 points)
3. If you were the Toreador in Bizet's opera, "Carmen," what nationality would you be representing? (15 points)
4. From what opera is the theme

given with this quiz taken? (10 points)



5. What is the difference between a half-step and a half-tone? (5 points)
6. Franz Peter are the first and middle names of which composer? (5 points)
7. Name three flowers which MacDowell used in the titles of his piano pieces. (15 points)
8. Was Jenny Lind a pianist, singer, violinist or 'cellist? (15 points)
9. How many sixteenth-notes are equal to a half-note tied to a dotted quarter-note tied to an eighth-note? (5 points)
10. Give an Italian term meaning softer (5 points)

(Answers on next page)

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18; Class B—12 to 15; Class C—under 12.

Names of prize winners will appear on this page in a future issue of the **ETUDE**. The thirty next best contributors will receive honorable mention.

Special Kodak Contest

It has been some time since the Junior Etude held a kodak contest. All you have to do is to take a kodak picture (of course it must relate in some way to music). You do not have to develop nor print the picture yourself. Pictures may be of any size. Send glossy prints only. Do not send films. Put your name, age and address on the back of the picture and mail to JUNIOR ETUDE, BRYN MAWR, PA. Contest closes September 30.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Remember foreign mail requires five-cent postage.

• I would like to hear from serious music students, especially harp students. I have also studied the piano for eight years and think it would be interesting to exchange information on musical matters in various countries, and hope some students will write to me.

John V. Marson (Age 18), England

• I am in my sixth year piano and hope to study harp. I would like to hear from other Junior Etude readers.

Carolyn Langfitt (Age 13), Ohio

• I am a new subscriber to **ETUDE** and have studied piano for several years. I would like to hear from other readers.

Edith Ellen Carney (Age 11), New York

Answers to Quiz

1. Double reeds; 2. four; 3. Spanish; 4. Tannhauser, by Wagner; 5. they both mean one-half of a whole-step though the word half-step is preferable; 6. Schubert; 7. Wild Rose, Water Lily and Bluet (or Bluet); 8. a famous Swedish soprano singer; 9. sixteen; 10. più piano.

Results of Hidden Instrument Puzzle in May

Answers to Puzzle

1. L-ute; 2. har-p; 3. ly-re; 4. piano; 5. organ; 6. d-rum; 7. f-if-e; 8. s-pin-et; 9. corn-net (cornet); 10. ban-jo.

Prize Winners for Hidden Instrument Puzzle

Class A, Richard Cutler (Age 16), Maryland

Class B, Suzanne Haralson (Age 12), Texas

Class C, Linda Wilson (Age 9), California

Honorable Mention for Hidden Instrument Puzzle

As this puzzle was not difficult a great many correct answers were received. The following sent the neatest papers and followed the rules (which many overlooked)—give age, city and State (some even forgot their address); do not use typewriters (some did); do not have anyone copy your work for you (some did). Those who forgot to follow the rules were not considered.

Janet Ankerstjerne, Betty Jean Bonner, Sue Bourns, Jimmie Bramley, Mary Lee Carl, Roxanna Chew, Susan Chew, Hilga Chwang, Patricia Coombs, Peggy Davis, Joan Espenchied, Joseph I. M. Farley, Marjorie Fischer, Joan Fowler, Billie Gilgo, Stephanie Guisikoff, Mary Hartman, Sandra Heal, Shirley Ann Hollinger, Edna Horn, Carole Johnson, Michael S. N. Johnson, Jeaninne Krupp, Gwen Lareau, Marilyn Lyle, Theresa Macir, Shirley Mathewson, Janet Mavis, Audrey MacGregor, Zay McCall, Chere Parnel, Ann Porter, Dorothy Reed, Eleanor Rose, Anne Sauder, Francis Schultz, Peggy Love Spruille, Jean Squires, Roberta Stibbe, Ann Wijahn, Shirley York.



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Continued from Page 11



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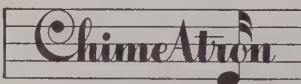
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do not disturb this subconscious activity by extraneous activities of the conscious mind: a fear of making mistakes, a fear of forgetting; an overzealous desire, but surely a commendable one, to do one's best for self and teacher; a striving to reach one's ideals in performance. A record-player will operate automatically if allowed to do so, if left to the control of the mechanism of the machine itself; but, if you attempt to guide the needle, disruption will result. Similarly, if you attempt to think consciously of a certain note, chord, or passage before it is due in actual performance, or if you think of yourself, your audience, or your fears, disruption will occur in the performance—interference and intrusion of the conscious on subconscious habits.

Overwork, which causes physical, nervous, and mental fatigue, may compel the conscious to supersede the subconscious, in which case the performance becomes confused and even chaotic. If there has been adequate advance preparation over a long period of time, it is wise to taper off on the practicing as the performance nears.

The many causes of stage fright present a situation which often does not lend itself to simple and easy diagnosis, or tangible treatment and cure. Nevertheless, stage fright *can* be overcome, and *must* be overcome, else it will disrupt and paralyze one's natural physical, mental, and psychological functionings. In seeking a treatment and cure, a number of steps may be suggested.

1. Realize, and accept the fact, that every one suffers from stage fright at one time or another, and that many have been cured; and that you *can* be cured.

2. Do something about it. Make war upon it! Direct action is the most drastic, but the most effective weapon.

3. Recognize it; analyze it; evaluate it; understand it. It may be merely a guilty conscience—a sense of insecurity in perhaps only one passage or phrase due to careless or faulty preparation. And, just this nervous fear can mar the entire performance. Nervous fear is simply a negative state of mind, and it is always more alarming in anticipation than in actuality because when the keyboard is finally reached the fear is naturally and simply mitigated as the sequential mental and physical actions and associations are initiated through the force of habit. You will discover then that your worry was imaginary—unreal; but your worried imagination was, none-the-less, a very real thing. It is impossible to be afraid if you don't think about being afraid.

If you can prove to yourself that

you have the support of correct preparation and the right amount of it, then think courage, poise, and faith—faith which is not theory, but a powerful emotion of confidence and trust in yourself and your ability to give a good performance. Jesus said: "Faith, like a seed, can move obstacles like a mountain."

4. *Refuse to acknowledge or accept* sheer nervousness and fear. This is a large order but it is also a large step toward the defeat of nervousness and fear. Nervousness is always present before and during a performance (a performance devoid of it would be lifeless and dull), but restrained and controlled nervousness is a resource of great sensibility, power, and endurance.

5. *Reverse* the mood of nervousness and fear by a positive pretense of composure and control—auto-suggestion! It is possible to arrive eventually at a confident, poised state if the suggestion fits the desire. This strategy of "re-association of ideas" (so-called by psychologists) is one of the most powerful and un-failing reservoirs of courage and confidence. It embodies the idea of success instead of failure.

6. *Force* yourself to do the very thing you fear. Play in public no matter how agonizing the experience may be. Condition yourself to constant repetitions of the agony, but precede it with much playing for individuals, small groups of friends, and colleagues in order to discover, and later to remove, physical, mental, and emotional weaknesses. To leap from the practice room directly to the concert stage is too unaccustomed an experience to lead to anything but embarrassment, frustration, and confusion—stage fright.

Common sense is the greatest panacea for the eradication of the fear-complex. Merely denying fear—the "I won't be afraid attitude"—is detrimental for it strengthens the hold on the fear by concentration on it. One can only remove it through analyzation and acceptance of it, followed by practical methods of eradication; a closing up of every opening so there is no place for fear to creep in.

There is no room for fear if in public playing you *listen* to the sounds you are producing with as much concentration as the audience is exerting in listening. You must give yourself over to the music, live it, as it were, and assist the audience to live it with you. Efface yourself and your part in the performance; that is, your own personal display of ability. Dismiss the idea that the audience is listening to *you* personally. This intensifies your concentration on the music and you will hear it more vividly than ever before. Through this procedure you will compel the audience to listen to the

sounds you are producing to such an extent that it becomes less conscious of you as it becomes more conscious of the music itself.

At the same time there must be excitement regarding a performance—a controlled excitement and nervousness. After all, fear can be a powerfully creative motive. Without an excitement the results are a cold phlegmatic performance. So, make use of these feelings of excitement, exaltation, and ecstatic nervousness in the right way and for the right results—successful delivery.

Take children for example: at the age of six or seven they have little or no fear of appearing in public. They have barely any consciousness of themselves. But there comes a day when they arrive at the "more-conscious" stage in which doubts and fears are presented and absorbed through faulty suggestions; and if encouraged, these doubts and fears multiply. If the child by careful guidance can be conducted safely over this transition period, he may never know what actual stage fright is. Stage fright is not a sudden fear arising from the facing of an audience; it is a state of mind induced by the anticipation of facing an audience. It is a contagious disease contracted from others, and spread and developed over a period of time. Fears start in small experiences and develop into permanently large fears. It is not the fear itself which is the important aspect of the situation, but how it is handled.

In New York City there is a group of public speakers, singers, dancers, and instrumentalists, who have banded themselves together under the instigation of Bernard Gabriel, a young concert pianist, for the purpose of exterminating their occupational disease of stage fright. They operate a "Stage Fright Clinic," but they call their organization "The Society of Timid Souls." Each member studies his particular problem as regards public appearance, presents it to the group, and attempts a cure by torturing himself into doing for the group the very thing he is so fearful of. It is a quaint little purgatory for the purpose and privilege of putting its members to the most exquisite torture.

Actually it is merely training in forgetting audience, ignoring noises, interruptions, diversions, and distractions, and also practice in complete concentration on the job to be done. After all, there are no limits to what can upset and confuse you in public performance. The only curative device is the complete understanding and isolation of the specific things which provoke the nervousness, discomfort, and even fear; and the conditioning of one's self by submitting to repetitions of the pet agony and obsession.

Emerson said: "He has not learned the lesson of life who does not every day surmount a fear."

THE END

STUDENTS MUST HELP THEMSELVES

(Continued from Page 10)

the same level of balance. The most satisfying performance is the best balanced one.

The amateur who wishes simply to enjoy music can develop his musical faculties at any age. For professional artistry, however, a genuine musical feeling must be either inborn or acquired at so early an age that it ranks as second nature. This *true* musical feeling cannot be acquired later in life. Neither desire nor study can produce it; it must be *there*. The mind can be developed, but the human qualities in art come from passion and emotion.

AND when this true inner capacity exists its development becomes a life work. This work is enhanced by sound physical health and stamina. Clean, healthy living, with proper amounts of rest, diversion, and exercise, is all important. There must also be confidence in one's ability; a true enthusiasm and feeling for the music one plays; a healthy, non-morbid approach to the study

of one's music; arduous practice; careful consideration of each part of each work; and a paradoxical state of mind by which one realizes that complete perfection is impossible, yet feels an urgent drive to try to approach perfection anyway! The performer must at all costs make the most of each opportunity to give the best possible performance—if, for example, he is ill on the day of a concert and cannot perform according to his standards, the only conscientious action is to postpone that concert. It may be important to him to play; it is more important to keep faith with those who come to hear him and who are entitled to hear him at his best. It can be considered no less than *cheating* if an artist plays a concert when he is not in A-1 physical condition.

Finally, the performer must strive for that perfect coordination of *mind, heart, and means* which allows none to predominate and balances all in the well-rounded whole of finished musical performance. THE END

NEW MATERIALS FOR THE NEW SEASON

(Continued from Page 26)

Do not, however, stretch the hand to an octave span as the thumb plays. The wrist is held high and the thumb always plays on its "south-western tip" close to the nail—never on its flat side.

Here are some of the advantages of thumb alone octave practice:

1. The thumb acts as a finger (which is correct) instead of being whacked stiffly from the arm or wrist.

2. Playing with thumb alone eliminates all the lost motion so foolishly indulged in by the octave whackers who play from wrists or forearms instead of fingers. Remember that practically all octaves are played by strong, key-contact fingers with varying reinforcement of wrists, forearms and full-arms.

3. The thumb, played like the point of a pencil, induces the rotating fore-arm to help it, thereby creating the ideal condition for playing octaves; viz., a feeling that the octaves are being shaken out of the sleeves through the finger tips.

4. By playing the thumbs alone without trying to hold the octave span, the space covered by the octave looks and feels much reduced and more compact, making the passage seem easier and less strained.

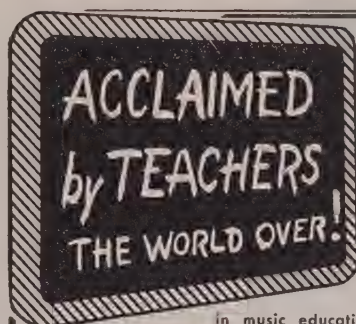
Always play each hand separately and in rapid impulses of 2, 4 and 8 or 3 and 6 notes.

SLOW PRACTICE

A teacher entreats: "Will you give your low opinion of pupils who practice too fast, and can see no point in slow study? One of my most talented girls has this bad habit. We lock horns over it at regular intervals. Since she is an avid reader of your articles I'm sure a few words on the subject will do more good than my spouting like Vesuvius at every lesson."

Almost all of us are guilty of too much rapid practicing. Even at my age I often need to scold myself for it. It seems that the more talented the student the more he is inclined to superficial, fast practice. All music students should see the film "Of Men and Music," if only for the priceless lesson which Jascha Heifetz gives in slow practice. . . . And did you read Heifetz's answer to a talented young violinist who played to him recently at a contest? . . . "Can you tell me what is wrong with my playing?" the despairing young chap asked after his inadequate performance. "You must practice *slowly, slowly, slowly* as I have to do. Just remember that," were his simple words.

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Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc.,
Music Editor, Webster's New International Dictionary,
and Prof. ROBERT A. MELCHER, Oberlin College

SHALL I GO IN FOR MUSIC AS A CAREER?

• *I am a girl of thirteen and have studied piano almost three years. I have played in six class recitals and have given one program of my own, and now my music teacher, my parents, and my friends all think that I have talent and should go on and become a concert pianist. If I do this I shall probably go to Philadelphia, New York, or Chicago to study, and I wish you would advise me concerning the right procedure.*

—E. S., Georgia

Since you are already well advanced and since you seem to like music so much, and especially because your parents would like you to go in for music as a career, I advise you strongly to work hard at your piano, to take a course in harmony either in high school or from a private teacher, and to hear all the fine music you can. When you are a Senior in high school I suggest that you write for catalogs to perhaps a dozen music schools in various parts of the country, read them all carefully, visit two or three of them personally if possible, and thus make up your mind where you want to spend the following four years in music study.

Each of the cities you mention has excellent schools, and you should have no difficulty in finding one to suit your needs.

—K. G.

IS CLASSICAL MUSIC NO LONGER BEING USED?

• *I live in a small place in Nebraska, and most of the people here seem to think that classical music is no longer being used. Both parents and children seem to want only popular music, and they keep asking for a certain book that I have never seen. I am a piano teacher and all my life I have been interested in classical music. What shall I do?*

—Mrs. W. T., Nebraska

I am glad to be able to tell you that although one hears a great deal of popular music nowadays, yet what you refer to as "classical music" is by no means going out of fashion. As a matter of fact there has never been a time when so much good music has been sung—both in concert halls and over the radio.

There is nothing "wrong" with popular music, and I myself would far rather have people interested in this type of thing than to have no musical interest at all. But popular music is essentially shallow and superficial, therefore it does not reach deep down into people's minds and hearts. But "serious music" has great power to move the hearts of men—just as great power as it has always had; therefore I advise you to use in your teaching the sort of music that you love and that has always moved you deeply. An occasional popular song does no particular harm, and if a pupil wants especially to learn to play some special piece it would be well to help him with it rather than to preach to him about its sinfulness. But to confine yourself to teaching such trash would defeat the whole purpose of music in human life. Popular music helps people to pass an evening—it makes them respond to the rhythm with physical movements, and sometimes a popular song even makes them cry. But all this is temporary and superficial, whereas really fine music reaches deep down into the spirit of men, women, and children—it makes their entire lives richer and more satisfying, and its effect is permanent. So why throw away such a wonderful thing just because a few people in town don't know anything except the popular songs of the day? The function of the real teacher is to help people to have better "wants" and then to assist them to achieve the things that they have learned to desire. Will you be such a teacher and thus help people to have high moments? Or will you be content to allow them to stay in the valley—

or even in the mire? This is a terribly important question, and I beg of you to think about it long and thoughtfully. Your opinions must be given with great tact.

—K. G.

HOW TO PLAY A FAMOUS TRILL

• *I am a teacher of piano and have been for many years a subscriber to ETUDE. Your department has always been of much interest to me, and I am now asking you to write out the chain trill which appears in the coda of Paderewski's Minuet in G. Thank you sincerely.*

—Miss M. C., Michigan

Here are two versions of the trill. I suggest that you choose the one which suits the virtuosity of the pupil.



I have marked the versions Ex. 1 and Ex. 2.

—K. G.

TEMPOS IN GRIEG AND MACDOWELL

• *1. What are the metronome marks for the Grieg Notturmo, Op. 54, No. 4, both the Andante and the Più mosso parts?*

2. Please advise me about the rhythm of the following excerpt,



which is measures seven and eight of MacDowell's Scotch Poem, Op. 31, No. 2.

—Mrs. E. S., New York

1. I have never seen metronome markings given for this composition, but I believe you will find the following tempi reasonable:

Andante: ♩ = 54
Più mosso: ♩ = 60

2. I would suggest that you practice playing the left hand alone until you have the feeling of four even notes to each beat (that is, thinking two large beats to each measure, not six small beats). In

order to feel this steadily, play both hands for the first six measures, as written, continuing the next two measures with only the left hand, and going on for the next measure or so with both hands. Next practice using only the right hand for measures seven and eight in exactly the same way. When this is thoroughly mastered play the two hands together, keeping each hand independent of the other. If necessary, use a metronome for a while to keep the tempo steady.

It is, of course, possible to break these notes down into the two-against-three relationship. But this will demand much slow practice and is hard to carry over into the very fast tempo this piece demands. Even in slower music, this mathematical approach never gives the free, even flow of each part that comes from an independent feel for each line.

—R. M.

LISTS OF BOOKS ABOUT MUSIC

• *Our college library is attempting to enlarge its department of books about music, and I am wondering whether there is some recent list of such books to which you can refer me.*

—D. S., Los Angeles

At present there exist eight extremely valuable booklets each one of which lists an entirely different series of books. The first list was issued by the National Association of Schools of Music in 1935, and since that time supplementary booklets have been published in 1936, 1938, 1941, 1943, 1946, 1948, and 1951. The latest booklet is just off the press, and it brings the lists of both domestic and foreign books pretty well down-to-date.

Any individual or institution wishing to enlarge its library of books about music would do well to write to Professor Burnet C. Tuthill, 1822 Overton Park Ave., Memphis 12, Tenn. for copies. Since this is a non-profit enterprise which has been of so great value to myself and many others I will quote the price: Twenty-five cents for any single booklet; \$1.50 for the complete set of eight.

—K. G.

THE END

To avoid delay, all queries are answered individually. Therefore, please include your name and address in your letter.

GOOD SINGING REQUIRES GOOD DICTION

(Continued from Page 23)

In this way we know that we clearly comprehend the word, and are very sure that the clarity of the enunciation is right. In doing this the quality of tone of the individual singer changes completely.

Individuals who, in singing, sing a word to a beat always give out sounds that are sharp, thin, and almost strident. Individuals who sing phrases always give out sounds that are rich and colorful produced entirely in relation to the feeling of the phrase that they are singing. If the singer or the conductor wishes to have a beautiful quality of tone in his choir no matter what the age of the group is, he can very easily achieve this desire. All that he needs to do is to make of each phrase a legato line in which every sound is present in its relative value. The ability to do this depends entirely upon the thinking of the performer, be he singer or conductor.

To master this, the singer or conductor must know all the vowels of the English language, must know all of the consonants of the English language. He must so practice these that their correct use becomes instinctive. To be instinctive, we mean that their correct use must be reflected in daily speech. One cannot

speak carelessly all day and then sing beautifully for a half hour or hour at night. Each time the organs of speech are used, the laws of phonetics must be obeyed, and since these laws are natural laws that came into being through the centuries past in the development of language, one must learn to obey these laws instinctively. However, it is not an easy task but will take careful, conscientious, and correct mental obedience to these laws in daily speech and daily singing.

In my next article, we shall take up the study of the fourteen vowel sounds in the English language. Following that we shall study the six diphthongs, and following that we shall study the consonants in all their varied sounds and usages. This article and the articles that follow will, in reality, be studies in phonetic spelling because good singing means that the individual spells phonetically and applies his softness and loudness through the phonetical line of sound. He does this obeying the laws of good style and always reflecting good taste. If these sounds are heard by the listener when he speaks and when he sings, we call him an artist.

THE END

A NEBRASKA FARM WOMAN TAKES PIANO LESSONS

(Continued from Page 53)

favorite classics, semiclassicals, hymns, sacred music, and even popular pieces, that no matter how your tastes vary, you could find what you wanted to work on. Your teacher will help you if you tell her what your aims are. Even if you don't know one note from another when you start, she will soon have you playing some of those simple melodies, if you will really apply yourself; even fifteen minutes a day will do wonders if you are persisting.

Keep a record of your lessons; it's nice to look over later on to see how much you have accomplished. Mark down the time you practice each day; a visible record is an incentive to do more. I learned this from my son's band instructor. I usually keep a slip of paper near my piano. It takes just a second to jot down the time I begin and when I stop, then I mark down the total amount each night. When lesson time rolls around, I add the jottings to see how much time I was able to put on that lesson. This lures me on to try for more.

Keep up on the musical world by reading ETUDE, the music maga-

zine; go to all the recitals and concerts you can; listen to those beautiful music programs broadcast over the radio. In short, fill your life with music and you won't be one of those folks who fold their hands and lament that they have nothing left to do.

We read so much nowadays of the necessity of having some interest outside of our regular routine of daily living, and in these troubled times it will prove a safety valve for emotional relief. When my spirits sink, I sit down to my ever faithful piano and practice, practice, striving to see how well I can get some certain piece in my lesson so I can eventually play it for others.

What a consolation a piano can be to anyone who loves music. It never lets you down or causes you any heartaches. As long as I have mine, I have something to look forward to, for there is no end to the delights of studying music, and I intend to explore its realms all I possibly can. Then I won't mind stormy or lonely days anymore. Because there won't be any for me.

THE END

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(Continued from Page 12)

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"You've got all of it, you mean? Every note right?" The question was calm, a little dubious.

"All I need!" Eddie was not to be toppled from his citadel.

From here on, as every teacher of a child with such ears will recognize, it was a tussle to make Eddie drag his other faculties out of their slumber and put them to work beside his ears, his hitherto all-sufficient ears.

Eddie came in for his lesson a few weeks later, removed his atomic ring, his super-sonic wrist watch, his disintegrator-knife, and sundry other armor that decorates or dangles from the coupon-clipping, box-top-collecting young male of Eddie's age. They clanked into a heap.

"Good! You've learned to discard the weight that doth so easily beset us—" I misquoted to myself, "Now where shall we begin?"

"I didn't bother with these," Eddie indicated four of his five books with a wave of dismissal, "But I can play the whole piece in the green book!"

"I gave you only two pages of that," I ventured warily.

"Yep, but I learned it all. It sounds swell!"

Eddie assumes the approved attitude of the virtuoso. He casts a scowling, but entirely blank gaze in the general direction of the music. I suspect he isn't seeing a thing on the page, but the effect would be convincing to the onlooker. He plunges into the music, with appropriate speed, dash, and jerks of the head.

I sit up, puzzled; for a moment I don't quite recognize what is wrong. The notes, the harmony, the whole piece is approximately *there*, and yet . . .

"Eddie!" I come to, with a start. "You're playing that in the wrong key!"

"Am I?" Eddie's expression is guileless. "That's the key my mother . . ." he stops suddenly, holds his neck and coughs. "Got a nawful sore throat today! Miss Saunders, did you know sixteen kids are out of our room with sore throats? Could be scarlet fever! Or malaria, or sumpin' . . ."

"Could be," I murmur coldly. "Could also be that your mother played this piece for you, in the key *she* learned it! Did she?" I asked sternly.

Eddie assumed his "I-cannot-tell-alie" expression, and admitted, "Only a coupla times."

A "coupla" times! Once would probably have been enough.

"Now let's have no more of that, Eddie. You *know* you've got to learn to read. Otherwise all you'll be able to do will be to copy what you hear other people play. You don't want to be a little follow-along copy-cat

all your life, do you?"

"Huh-unh." It didn't seem important.

"Eddie, you're really good enough to amount to something as a musician. There's no point in amazing your little schoolmates who don't know much about it, and simply amusing people who really do, and not using the good stuff you do have. If you would work a little—with your eyes and mind as well as your ears—you'll find a lot more delight in music, and you won't need to be ashamed to play before anybody!"

"It's a lot of trouble," Eddie reflected, dubiously.

"It's worth it! You'll see! Now start on page 30. What is this first chord?"

Eddie reads badly, stumbling and losing his place, going over and over a progression he knows, anxious to avoid proceeding to notes he doesn't know, fumbling and substituting chords that might "sound well." Once I even suspected that Eddie could not read music at all—that everything he did was the result of some instinctive ear-magic. Provoked, I asked, "Eddie, don't you at least know the names of the spaces?" Eddie's voice was edged with scorn. "Certainly I know the spaces:—F A C E, Face!"—Elementary; kid stuff!

"Go on, what are the bass clef spaces, too?"

Eddie licked his lips, but plunged bravely. "A B C D. That doesn't spell anything," he added, lamely.

As to the other things—the stop-and-go signs, the hurry-ups and belazys, accents, holds, staccatos—Eddie never knew that they "meant anything." Eddie just listened. A good ear is a priceless asset. But Eddie's ears . . .!

Persistently his head would drop until his nose was almost over his knuckles, his eyes following the exploring fingers, his ear cocked to discover what might sound right.

"Look up, look up, Eddie!" I'd insist. "When in doubt, read the notes!"

Obediently Eddie would look up, far and away over the top of the music. Once I held a sheet of music over his hands so that he could not watch them, as they fumbled over the keys. He turned to me, aggrieved. "Miss Saunders! How can I hear what I'm doing when you've got that thing over my hands!"

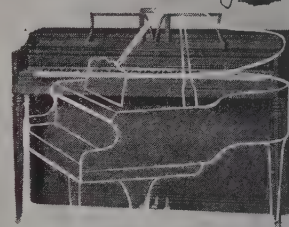
I've tried ever since to figure that one out; without much success.

But back to the piece that Eddie had started in the wrong key. Now, attempting laboriously to read it at my insistence, he was doing terribly, slipping back to his ear-key, plucking half-heartedly at the discor-

(Continued on Page 64)

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ARE THERE SET RULES FOR BOWING?

(Continued from Page 25)

you can draw the bow for six seconds with a good tone, increase the speed of the bow so that you draw the full stroke in four seconds. It may be a week or two before you can produce as good a tone with the faster stroke as you did with the slower. But when you can, take three seconds—and later two—to the full bow. Having arrived at the point where you can draw a full-length, two-second stroke near the bridge with a good tone, you are now ready to experiment with increasing and decreasing the pressure. Take bow strokes of varying speed, with more and with less pressure, making careful note of the different tone qualities you produce. You will not find this drudgery. On the contrary, after a few days it will probably prove to be the most engrossing part of your daily practice.

In my book, "The Modern Technique of Violin Bowing," the chapter on Tone Production—Chapter XI—would be very helpful to you if you work out thoroughly all the examples and exercises. The study of tone quality, tone production, and tone coloring has endless possibilities, and for this reason it is the most fascinating phase of violin study.

When pupils tire of their solos

... I have a few pupils who are really talented, and it is a joy to work with them. But I can't get any one of them to play a piece perfectly. They get tired of their pieces before they can play them in a finished way, and I have to assign new ones. ... I don't like to do this, but it seems the only way to hold their interest. The pupils I speak of can all play

well in the first three positions, and two are working in the fifth. ... What do you think I should do?

—Mrs. L.S.K., California

What I think you should first do is not worry so much! It is very well to be a perfectionist, but it is also likely to make life more difficult than is necessary. It is rare to find students in such grades as yours have reached, who can play anything with complete finish. You must demand, and be content with, the best they can do at their present stage of advancement and musical development.

When a pupil begins to tire of a piece, it is better to assign another—perhaps two others—which he can approach with fresh interest. This is especially true if the original solo has genuine musical worth. When the composition is taken up again for re-study, most of the technical difficulties will have smoothed themselves out, and it can be played with better technique and expression. This is always a big lift to the pupil's morale.

Even with advanced players, a rest of a month or so in the working out of a solo has great advantages.

Ask of your pupils only the best of which they are capable at any given time. And when one of them is working on a really good piece of music, be willing to put it aside for a while and then return to it, possibly even a third time, so that it may be well learned and thoroughly understood. For the more thoroughly a pupil understands the music he plays, the more interested in it he will be.

THE END



"Cadmus, you've been off key once too often. Turn in your piccolo."

continued on page 63

WHAT TV OPERA NEEDS

(Continued from Page 15)

you may take *angle* in its most literal sense; what counts is what can be clearly seen.

For a week, perhaps, we have grouped, spaced, staged a scene among three people. Everyone knows what he must do. Then comes the camera man, who tells us that, during such or such gestures, all three cannot get on camera. So the scene must be re-worked. Line after line, aria by aria, all must be brought within clear scope of the camera. At each split-second of time, the performers must know exactly where they stand, where they move, or walk, in relation to the floor plan and to the other characters. The divergence of three inches on the chalk lines makes all the difference in the world!

When the camera half of the rehearsal is smooth, we make a test run-through of the whole opera, to piano accompaniment, before live cameras and mikes, recording the audible part for further check-up. The chief problem here is diction.

While we cannot give basic vocal training to TV participants, we spend much time working for the clearest audibility in word enunciation. Audiences who hear opera in a foreign language are quite content not to understand the words—but let them miss a few syllables in English opera, and they immediately lose interest! This is fair enough, and our task is to see that they lose nothing. We work partly with the singers but also on the libretto.

Theoretically, clarity of diction is the singer's responsibility. In actual practice, however, the plasticity of the words themselves contributes greatly to audibility, especially in certain tessiture, tempi, and rhythms. In "Gianni Schicchi," for instance, there is mention of "coins," to buy candy. In the particular range and tempo of the accompanying music, the word "coins" simply would not come through clearly. By changing it to "pennies," all went well. And I recall another instance (also along financial lines) in which "his fortune" could not be understood while "his money" could.

Besides offering opportunities to capable acting-singers, TV opera opens a new field in the way of opera translations. An intimate mass-medium must be given in the language of its hearers, and there is a bitter need for convincing opera texts in English. At the moment, such translations remain largely a labor of love. It takes time, skill, and a knowledge of stage work to turn a libretto into a believable English play, and the field is not too well paid. But, as in other fields, an adjustment of demand to supply will take care of the situation.

Although not two years old, TV opera has already begun to create its own demand. Listener response has been enormously encouraging. This is important; in my opinion, TV offers the only chance for opera to reach America's millions. The precarious economic position of opera-in-the-theatre (a deficit proposition at best) makes it a problem for this delightful form of music-plus-acting to survive, let alone expand. Our largest opera season is the Metropolitan's 18 to 20 weeks. Other cities have even briefer seasons. Such short and strictly localized periods of opera mean almost nothing to the country as a whole. Radio broadcasting of operas is an admirable means of acquainting music-lovers with the arias; but no realistic view can compare it with complete performances. In its very nature, opera depends on stage effects as much as on music, and a concert-version cannot take the place of the missing half. If America is ever to become as opera-minded as its music-loving potentialities warrant, it can do so only through participating in presentations that leave the form complete.

Television does this. It gives more than a sample of opera—it gives opera. People see-and-hear the works as they were written and so make up their minds about them. To judge by the present response, this will unquestionably lead to a genuine expansion of opera in America.

This, of course, places an enormous responsibility on those who produce TV opera, and the National Broadcasting Company deserves credit for its splendid way of meeting that responsibility. NBC stands as the first, and so far the only, large commercial organization in America to maintain a permanent opera staff. Heretofore, American opera has been the object of private donations, whether through Board of Director subscriptions or public appeals. Putting it into the hands of business, as a public service, marks a great step forward.

NBC's opera programs represent but a small part of the work. Every day, all day, our staff experiments with means of improving TV opera for the needs of the widest public. We are permitted to do what is needed, in the best research tradition, to bring satisfying opera to everyone's home. We test performers, we make innumerable camera tests of people, of scenic groupings; we plan scenes, we rent outside studios for coaching, we have commissioned new works. By such means, complete opera will reach all America which is perhaps the greatest service that commerce has yet rendered to musical art.

THE END

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EDDIE HAS EARS

(Continued from Page 60)

dant results. Gradually, however, I realized that it was going better, that it was going very well indeed. His eyes on the page, with that scowling look of concentrated interest that signifies nothing, he made it plain that his ears had succeeded in making a neat transposition from the key in which his mother must have played, to the one in which the piece before him was written.

"Where are you, Eddie?" I ask.

"Here!" Eddie's gesture was successfully vague.

"Ready for me to turn the page?"

"Yep; go ahead."

I turn two pages, to see what will happen. Eddie goes on blithely playing, scowling—probably at the top of the metronome.

"Where are you now, Eddie?" I ask. It was a mean trick, and I cannot keep a chuckle out of my voice.

Eddie stopped. "Look," he accused, "You putting something over on me?"

"Suppose I ask if you are putting something over on me. Were you really reading that page? That page is part of a Sonatina. You were playing one called 'Prelude in F,' remember?"

"Gosh!" Eddie blew out his cheeks, amazed at his own brilliance. "I didn't know I knew it as good as that! Went all the way through without looking! I guess I'm the 'cats,' all right!"

Solemnly I made Eddie promise that his mother, his older brother,

his affable aunt, the perky little girl next door, and "that big kid in school" should never play his new pieces for him. And when little "Eddie G. Washington" promised, I knew he would keep his word, strictly and exclusively to the letter. None of those specific people were coaxed to play his assigned pieces again. Oh, of course, I myself had to resist an occasional flattering plea to "Play this one for me just once, Miss Saunders! You play so nice; I like to hear you play things!" But it didn't work, and Eddie finally gave that up too.

All went well for a while. Eddie played so badly and read so ploddingly that I knew he was doing it by himself. Moreover, a slow, unspectacular, but steady growth was beginning, and I felt we were on our way to a good foundation, this time. One day, however, he delivered a piece with his former breath-taking and inaccurate bravado. He gave me a side-long look to see if I might be suspicious. I might be!

"Eddie, you promised!" I said sorrowfully.

Eddie was anxious not to be misunderstood. "No'm, I didn't let any of 'em show me!" he insisted. "Not Mama or Jack or Aunt Dee or Florabelle. —Or Hank."

"Let's have it, Eddie. Who did play it for you?"

Eddie discovered a button about to part company with his shirt. "Y'd think people would keep buttons

sewed onto a guy's clothes . . .!"

"Eddie?" I persisted.

Eddie was suddenly dissolved in a whirl of breathlessness. "Miss Saunders!" he panted. "You oughtta see my Uncle Harry! He's a test pilot, and is he ever good! He—he can play the piano too. You oughtta hear him! Is he ever swell! He can play anything!"

So, Uncle Harry.

"By ear, Eddie?"

Eddie reflected, startled. He nibbled his thumb nail and frowned, his entire face distorted with perplexity.

"Sa-a-ay!" he exploded. "NO! He READS! He musta been reading my piece!"

The idea clicked into place. I sat nodding quietly as I watched the progress of Eddie's thoughts. A citadel may often be taken by infiltration, rather than by storming attack. I could sense the swinging open of gates. Eddie scowled again at his music. But now he was looking at it.

"Gosh!"

It was time to speak.

"Eddie, when is Uncle Harry coming again?"

Hero worship gleamed in Eddie's countenance. "On the—on the 28th of March! He gets a leave then. Wow! I can hardly wait. Is he ever—is he ever—!"

There seemed to be no words adequate to describe the magnificence of Uncle Harry. Leaving Eddie soaring in the blissful wake of the test pilot, I mused aloud: "Just think what it would be like for you and Uncle Harry to be sitting here on the piano bench, playing duets together!"

It was the right bait; Eddie zoomed up to seize it. All that exasperating, stubborn little self-esteem and numbing complacency melted in a yearning for Uncle Harry's approval. His eyes asked for help.

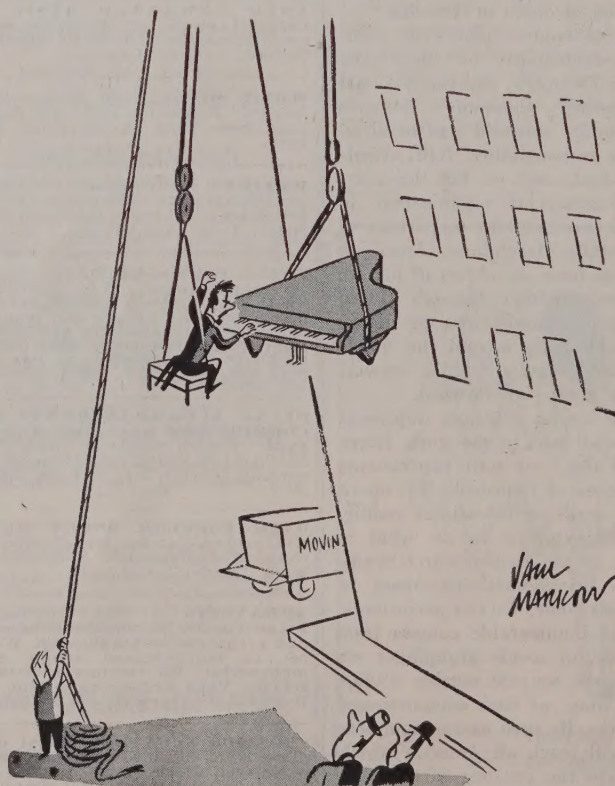
"You know you really do have a wonderful ear for music, Eddie." I was drawing the net slowly, softly. "I am convinced that your eyes are just as wonderful as your ears, if you'll wake up and give them a real chance. With that combination of ears and eyes—well—(my teacherly dignity really has very shallow roots) well Eddie, I'll bet we could WOW Uncle Harry!"

Eddie planted both feet and sat squarely on the bench. One hand found the keys, the other deliberately counted spaces on the staff before him. "This note is A," he muttered. "Two sharps an' six-eight time, and it says legato an' nen a chord inna left hand an'—Boy! Uncle Harry's going to think I'm really the cats, now!"

THE END

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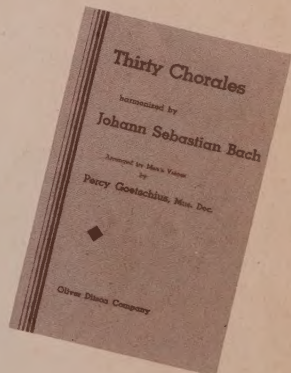
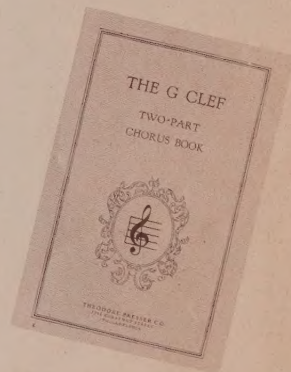
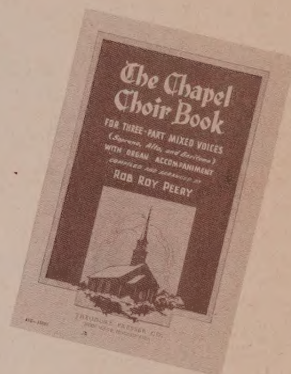
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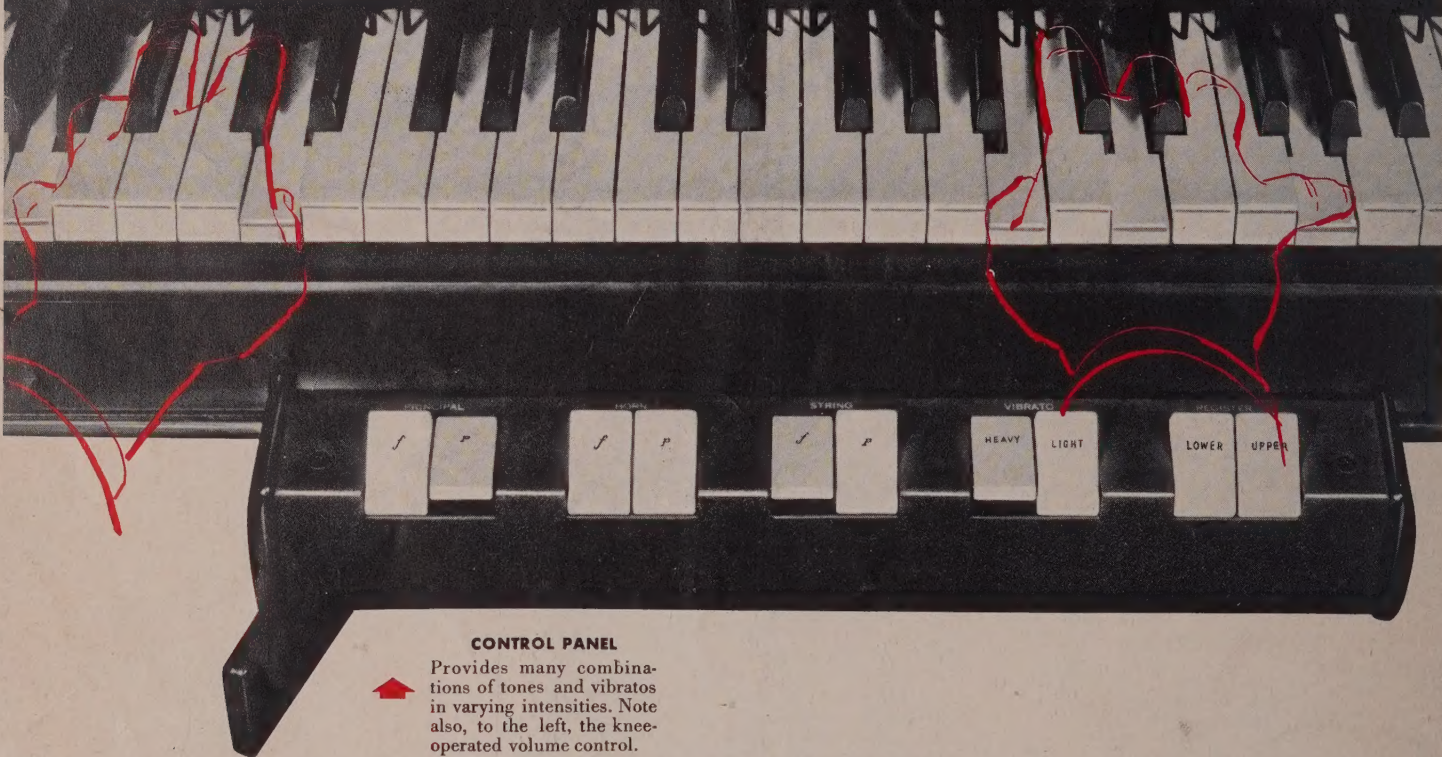
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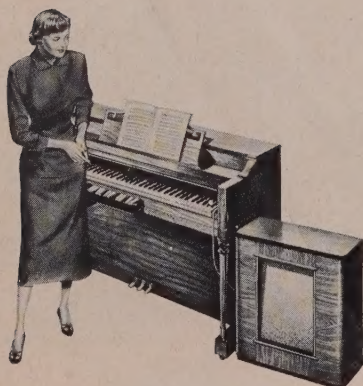
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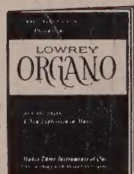
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